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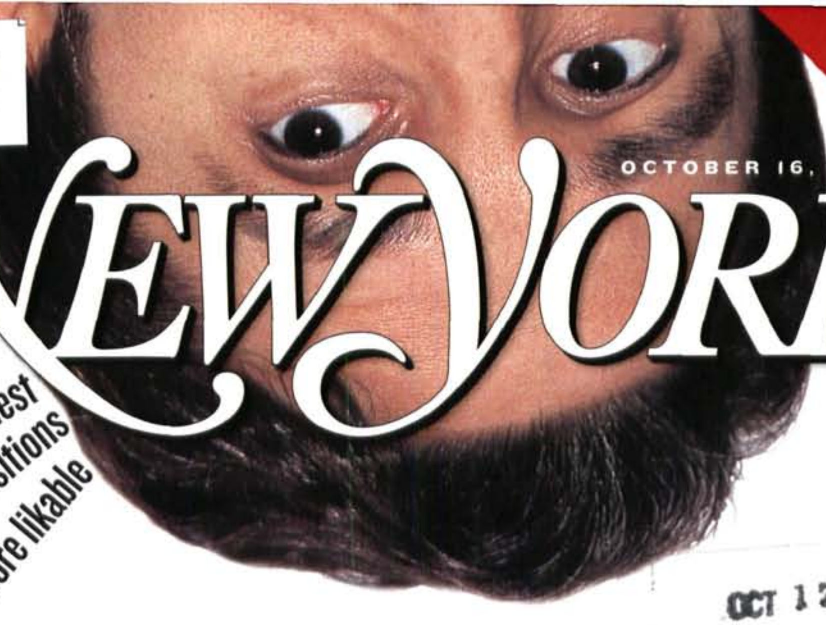

NEW YORK
OCTOBER 16, 2000

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OCT 17 2000

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Michael Wolff unravels our tangled feelings about Hillary.
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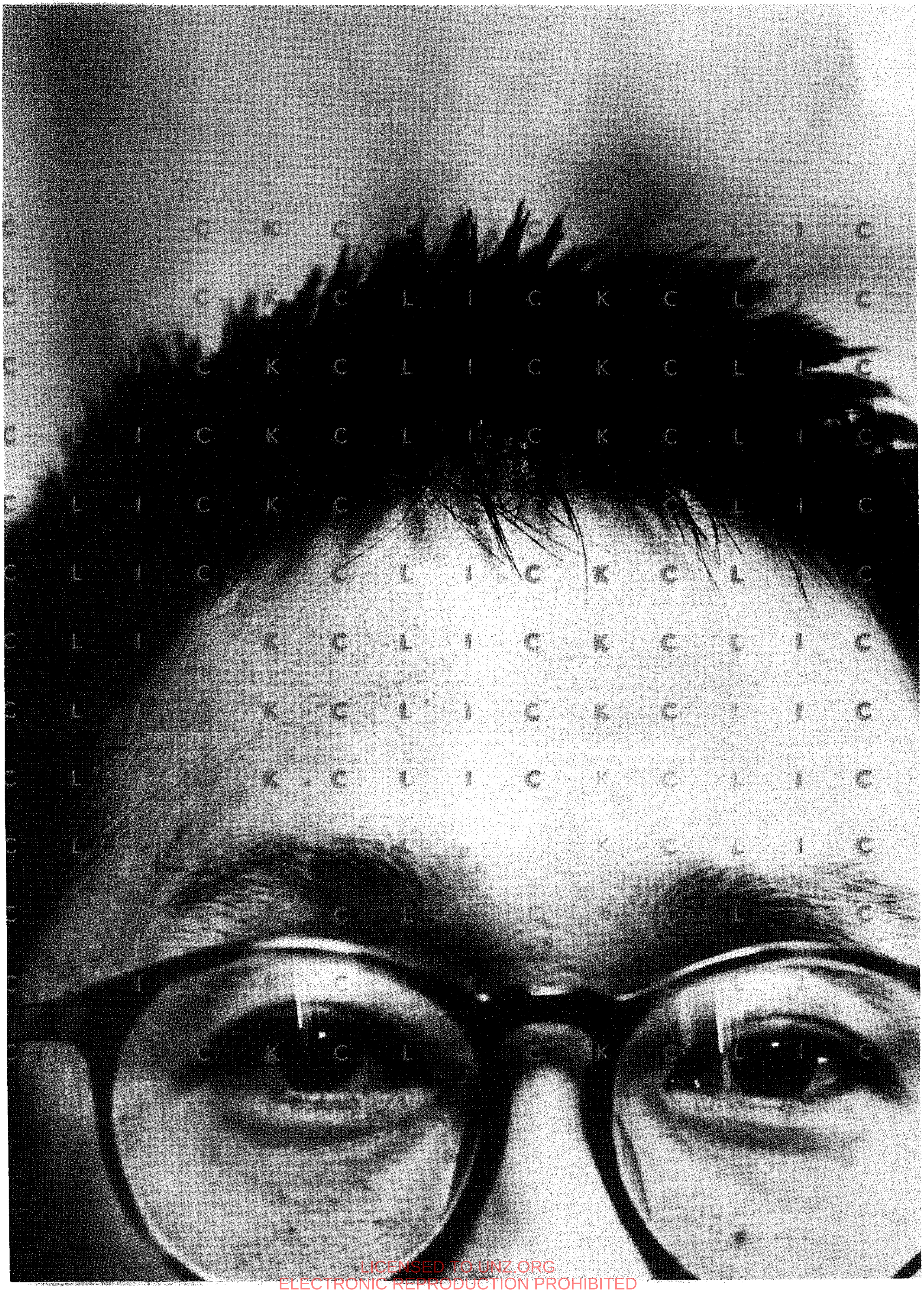
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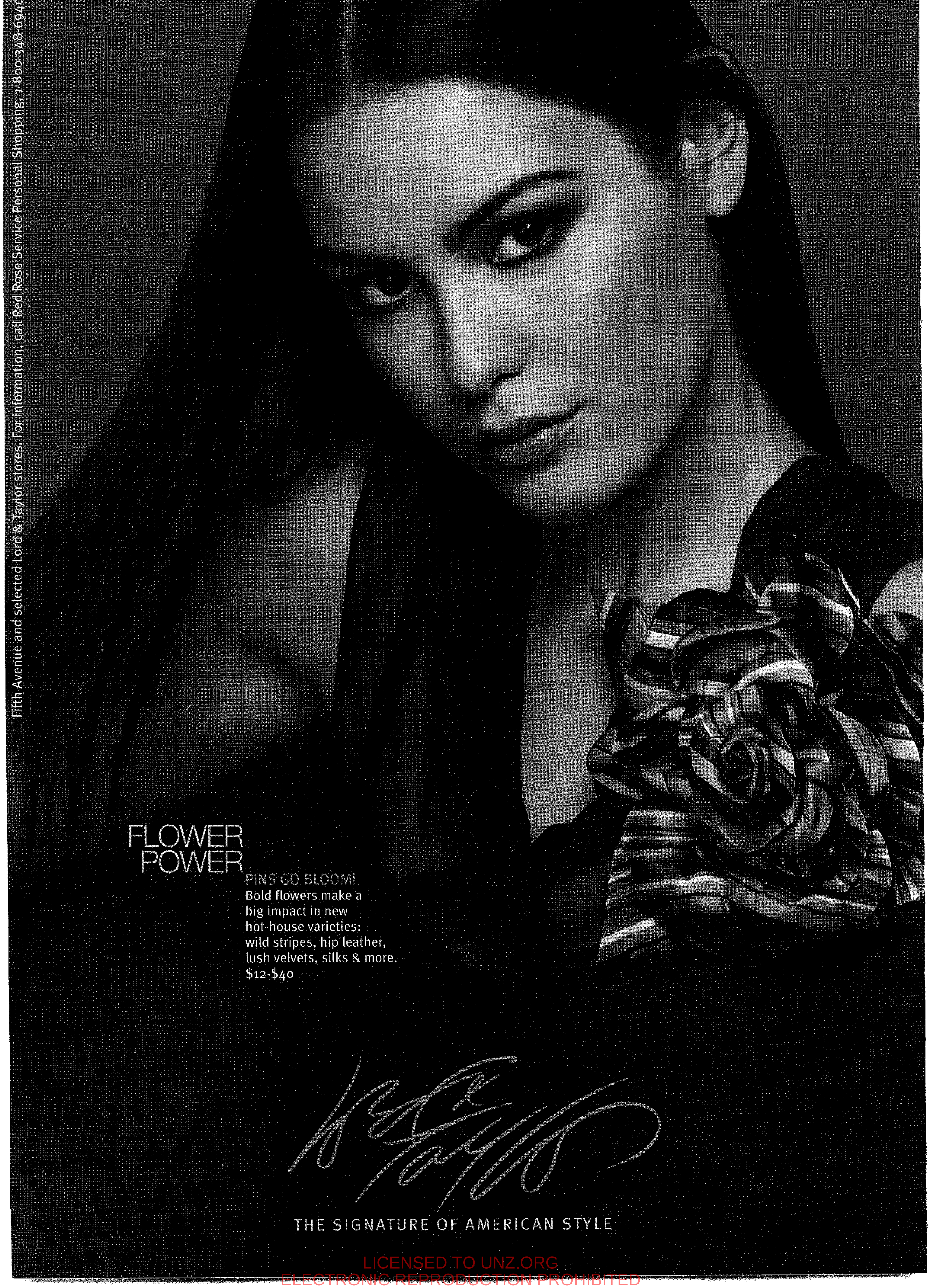

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Contents Oct. 16, 2000

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SALUTE TO IS

> *"I don't have the edge New Yorkers have. I was raised in Hawaii, where there are no natural social predators."*
>
> HAROLD KODA, PAGE 62

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Forty-nine percent of us would rather have dinner with Hillary, while 32 percent would rather have dinner with Rick; but Rick wins the trust contest by a sixteen-point landslide. Our exclusive poll shows that character, not issues, is driving this race—but the public doesn't agree with Lazio about what character is. **Michael Tomasky** dissects the numbers; **Michael Wolff** reflects on why Hillary has become the Nixon of our time.

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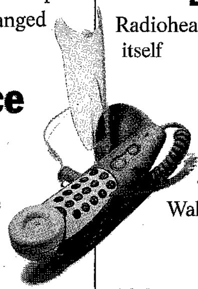

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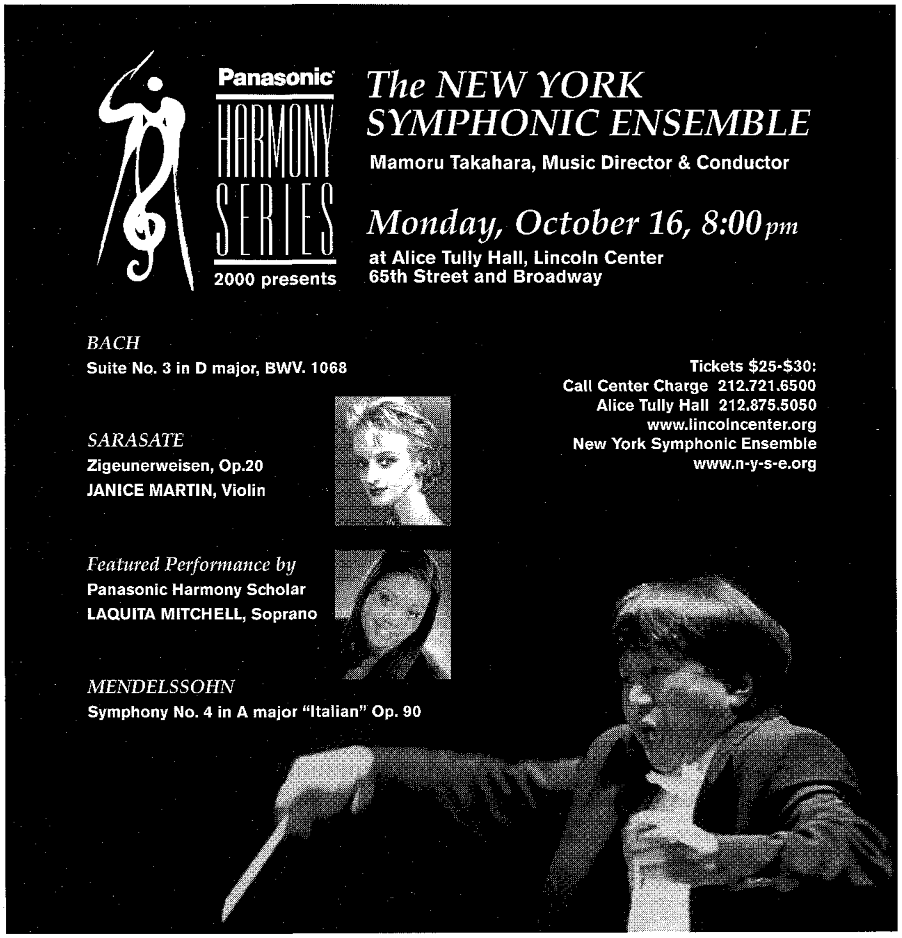
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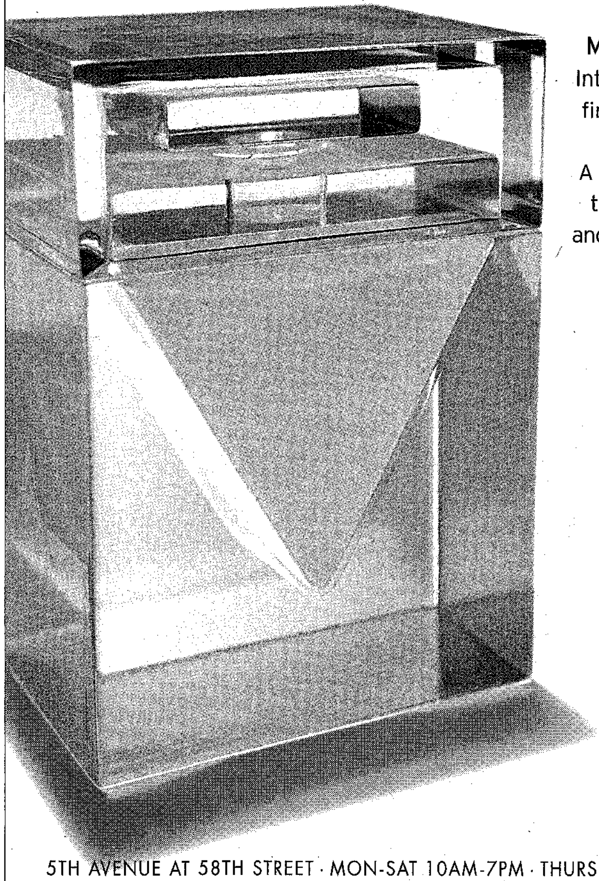

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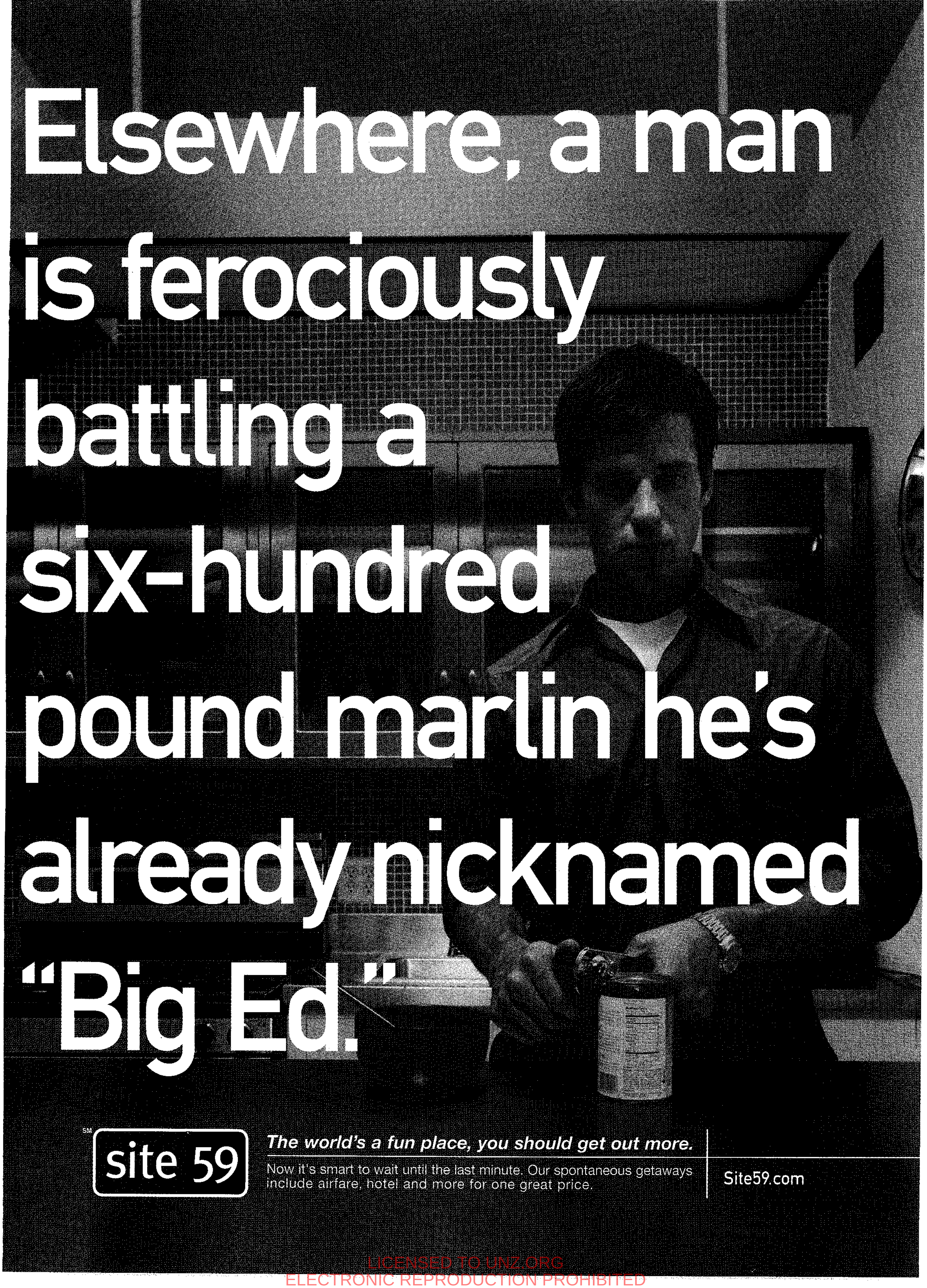

Elsewhere, a man is ferociously battling a six-hundred pound marlin he's already nicknamed "Big Ed."

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Dirty Dishes

Liz Smith and her fellow gossips get taken to the woodshed; a case for profit sharing between artists and collectors; why the Reagans should be left alone.

AFTER READING THROUGH MAER ROshan's gossipy roundtable ["Divas of Dish," September 25], I fell on my knees and thanked God and my muses for letting me spend 35 years as a science journalist interviewing real people who have contributed something to the betterment of humankind. It is indeed a gift from Heaven to be spared from association with the likes of the vacuous, self-impressed, and sad celebrities quoted in the article. If only all actors and their media massage therapists could be consigned to a black hole where inflated egos would suddenly shrink to spaghetti under gravitational collapse. Our divas of dish do well to chortle over the press whores out there on stage and screen, but I'm also wondering just who's doing the whoring.

John Langone
OLD LYME, CONN.

PERHAPS IT'S NAÏVE TO FEEL SAD AFTER reading your article on Liz Smith ["Yep, I'm . . . Game," by Lisa DePaulo, September 25]; however, I imagine our mutual friend Iris Love feels like shooting her! (How can she dismiss a fifteen-year lover as a "pal"?) In using her influence to focus not on who people are and what they do but on how many times they've been photographed or appeared at parties, Liz Smith has done us a serious disservice.

Christopher English Walling
MANHATTAN

Suitable for Framing

NEW YORK'S FALL PREVIEW ISSUE'S COVER [September 11], with Michael Richards and fellow "Olympians," is its greatest yet. My copy is getting framed!

Milton Hamlin
ST. SIMONS, GA.

Regarding Henry

I AM QUITE SURE YOU HAVE BEEN THREATened with beheading by students of English history! Just how many wives did King Henry XIII have ["Harold Levy's Class War," by Robert Kolker, September 25]? Did you really mean Henry VIII, who was the Tudor king of England who beheaded Sir Thomas More? Methinks so! For the sake of schoolchildren everywhere, but especially in New York City, please get it straight.

E. B. Abrams
GRANTVILLE, GA.

One for the Gipper

LAWRENCE O'DONNELL JR.'S ARTICLE about how the passing of former president Ronald Reagan might impact the presidential election ["Gotham: This

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Year's October Surprise?," October 2] was in poor taste. While his eventual passing will be a sad occasion for millions in this country and abroad, let's not forget that Ronald Reagan is a real person, with a devoted wife. For her, the end of his life will be an immensely sorrowful and emotional time. For her sake, and his, regardless of our politics, we should all wish President Reagan well and hope that he is comfortable in his remaining years.

Mark D. Weinberg
MANHATTAN

One Happy Family

THANK YOU FOR YOUR INTEREST IN SIBLING Entertainment ["Media: A Director's Dream," October 2]. For the sake of our investors and business associates, however, we feel obligated to help you set the record straight on some factual inaccuracies: Both Mixed Greens and Thousand Words are, in fact, revenue-generating and have business plans in place (Sibling is the management company). Sibling is not financed by Al West but rather through multiple investors, including J.P. Morgan. *Requiem for a Dream* did have an outside investor (Artisan Entertainment), and thus your figure of $4.5 million from Thousand Words is also wrong. Lastly, the final quote of the article ("What we're doing isn't revenue-generating. . . . It's idea-, passion-, and information-generating, and all that good stuff") was never uttered in relation to Mixed Greens. Best regards, and good luck in an industry where one out of every five magazines fails (and many more fail to ever turn a profit).

Paige and Palmer West
MANHATTAN

Art Fair

YOUR ARTICLE ON THE AUCTIONING OF current contemporary art ["A Bid Too Far," by Christopher Mason, October 2] makes it clear that a percentage ought to be paid to the artist on every sale that occurs after the first sale. This is an important courtesy to which visual artists are entitled. A similar practice is routine for songwriters. Surely the "collectors" who flip their acquisitions through the auction houses shouldn't mind giving 10 or 15 percent of their obscene profits to the artist, without whom the work would not exist in the first place.

Sidney L. Delson
EAST HAMPTON, N.Y.

Holiday in a Hurry

I TURNED TO THE ARTICLE ON ROSH Hashanah takeout ["Smart City: Rush Hashanah," by Sarah Bernard, October 2] with great anticipation: Here was something I could maybe use for the upcoming holiday. What did I find? A description of a "traditional" meal that included both meat and dairy and a list of many nonkosher restaurants and food purveyors. This is not surprising, since you chose to ask a woman who runs a restaurant called the *Lobster* Club for her recommendations. This would not be a person committed to kashruth.

Debra Fran Baker
BROOKLYN

Correction In an item about Terry Radigan and Amy Rigby ("Nightlife: Hometown Girls," October 9), the photo on the left is of Rigby, not Radigan. *New York* regrets the error. ▬

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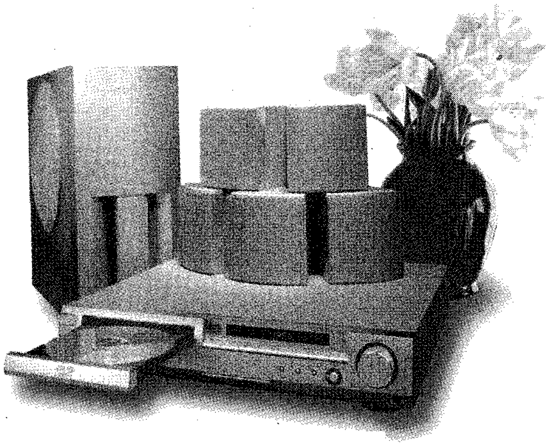
See Jane ask, "How much?"
See Dick answer.
See Jane smile.
See Dick open box.
See Jane really smile.
See Jane push Dick aside.
Jane says, "Wow! This is gorgeous."
See Dick and Jane easily set up the Sony DVD Dream.
See Dick and Jane pick their first DVD.
See Dick and Jane watch *Wild Things*.*
See Dick and Jane...um...you get the picture.



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BY BETH LANDMAN KEIL AND IAN SPIEGELMAN

INTELLIGENCER

BALDWIN: NO FOX NEWS IS GOOD NEWS

Time passes, the seasons change, and **Alec Baldwin** is still angry at the mild-mannered folks at **Rupert Murdoch**'s News Corp. This time, however, the focus of the actor-activist's rage is not the New York *Post.* In a letter to the East Hampton *Star,* Baldwin lashes into the Fox News Network, claiming it "provides employment to those who would otherwise be overlooked by more legitimate broadcasting outlets." The September 28 missive indicates that Baldwin's ire was brought on by Fox News's saturation coverage of his alleged threat to leave the country if **George W. Bush** is elected. Baldwin asserts in the letter that he merely made an "offhand" crack back in 1992 about **George Bush** *Sr.*, and that **Matt Drudge**, "conservative talk radio hosts," and Fox News had intentionally misrepresented the facts. Baldwin goes on to say that Fox "operates like the *Izvestia* of the Republican National Committee" and then implies that there really *was* a "vast right-wing conspiracy" behind the whole **Monica Lewinsky** thing. A spokeswoman for Fox News says, "It is obvious Mr. Baldwin has too much free time on his hands and is in dire need of a boost to revive a staggering career. We wish him luck." We faxed Baldwin's rep asking why the thespian didn't just let the whole thing drop already, but our query went unanswered.

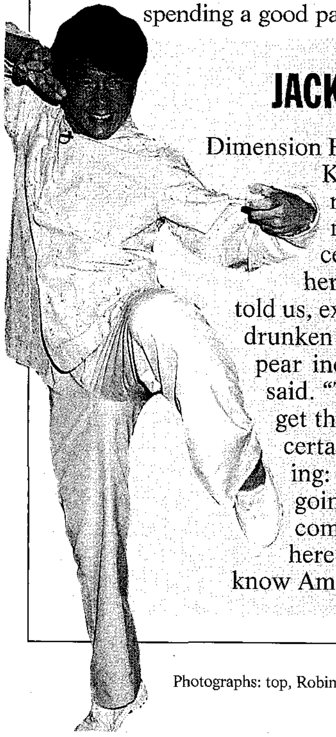
HILLARY SQUEEZES BILL IN

Hillary Clinton may be putting politics before pleasure these days, but at least she'll be eking out a little time for her hubby on their upcoming twenty-fifth wedding anniversary. While the senatorial wannabe will be spending a good part of the evening of October 11 fostering her Manhattan connections at a party **Denise Rich** is throwing to honor **Mikhail S. Gorbachev** with the G&P Charitable Foundation's Angel of Peace award, a political source tells us she does, in fact, have more romantic plans for after the minglefest. The tipster says she's meeting **Bill** for a late-night rendezvous at Le Cirque 2000. A campaign spokeswoman didn't return calls, and the restaurant would neither confirm nor deny this report.

JULIAN: THE COLOR OF FLATTERY

Designer **Alexander Julian** is pioneering new frontiers in the art of buttering up the media. The menswear maven, who began releasing his own collections of linens and furniture in the nineties, is getting ready to launch a line of house paints called Alexander Julian at Home. And just in case the paints fail to get the proper attention, Julian is naming one of the colors after *House & Garden* editrix **Dominique Browning**. The vibrant shade of blue, called Dominique, was inspired by Browning's famously bright eyes—not to mention the influential person they're attached to. "I was shocked and very touched," Browning tells us. "I've *got* to paint a room that color." Asked if Julian's dedication will have the desired effect, Browning says, "We cover what he's doing in general, so if we do [cover the paint line], I won't be mentioning the Dominique paint." Well, we've already taken care of that.

JACKIE CHAN'S SOBERING FILM EXPERIENCE

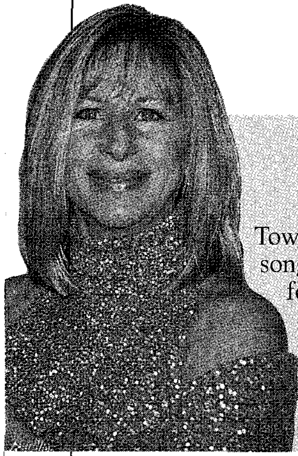


Dimension Films spent roughly $10 million getting **Jackie Chan**'s 1994 Hong Kong classic *The Legend of Drunken Master* ready for its U.S. release, and Mr. Chan was glad to get the help. At the flick's premiere party last week, we asked the action star if he was concerned that American audiences might bristle at the idea of a hero who's at his best when blotto. "I was a little bit worried," he told us, explaining that the movie parodies a fighting technique known as drunken boxing, in which the combatants' loose style makes them appear inebriated. "In Asia, everybody knows drunken boxing," Chan said. "They know the history. But do Americans understand? Do they get the humor?" In fact, editors at Dimension must have been pretty certain that U.S. film-goers wouldn't find the final scene too amusing: "They cut out the original ending," Chan told us. "It showed me going crazy because I drank too much." But Chan said that he welcomes such Americanizations: "When one of my movies comes here, I always trust American editors and marketing, because I don't know America." If only **Luc Besson** felt the same way.

SAD FINISH FOR HARTFORD SAGA

Once among the richest men in America, **Huntington Hartford** is

Photographs: top, Robin Platzer/Twin Images; bottom, Henry McGee/Globe Photos.



ON A CLEAR DAY, YOU CAN SEE TEMPLE EMANU-EL

Toward the end of her final concert on September 28, **Barbra Streisand**'s intersong prattle turned to her $9.5 million apartment, which has been for sale for over a year. Right before she sang "People," she asked the crowd, which included **Rosie O'Donnell**, **Jesse Jackson**, **Billy Crystal**, and **Barbara Walters**, "Anyone want to buy a Central Park West penthouse? A triplex? I got one, fifteen rooms. Call Douglas Elliman." The next day, her broker, **Dolly Lenz**, got over 500 calls from as far away as Seattle and Germany. "And it was Rosh Hashanah!" Lenz exclaims.

spending his twilight years in a depressingly common fashion. The 88-year-old A&P heir and longtime patron of the arts—who blew much of his fortune living the high life—has been moved to a nursing home in Goshen, New York, after recently breaking his hip. According to **Baird Jones**, who co-hosted parties with Hartford for years, many of the heir's well-wishers have been unable to pay him a visit or even send a kind word. "The worst part," Jones tells us, "is that Hunt still has a ton of friends and no one from the family has made any effort to contact them, so they call his old house in Brooklyn and the phone just rings through. No one has heard anything about what's going on for six months. Hunt has been completely isolated." Hartford's ex-wife, **Diane Hartford**, confirmed the move, saying, "It's really very sad," but declined to comment further.

LOTUS TAKES A WEST COAST POSITION

Trendy East meets trendy West: The owners of Lotus—**David Rabin**, **Jeffrey Jah**, **Mark Baker**, and **Will Regan**—are joining forces with L.A. impresarios **Brad Johnson** of the Sunset Room and **Mark Geller** of the News Room. The six partners are close to a deal on a Beverly Hills location for their latest project, a restaurant-bar on Camden Drive across from Mr. Chow. Johnson, Rabin, and Regan have teamed up on another project as well: the V Bar in the Venetian Hotel in Las Vegas, due to open next month. The partners hope to fashion a hip little lounge that defies the existing gaudy Las Vegas aesthetic. Meanwhile, **Jonathan Morr**, the owner of Bond Street and Republic, has quietly been building another nightspot, at 419 West 13th Street. Tentatively named Bernard, it should debut later this month. Morr is also taking Bond St. on the road: He has signed a deal with **Andre Balazs** to open one in his second Standard Hotel in downtown L.A., due this summer, and next month he'll open a Miami branch in his own Townhouse Hotel. And as if all this news didn't already have your assistant frenziedly updating your Palm Pilot, Sushi Samba is opening a second location later this month, in Time Cafe's old spot on Seventh Avenue South, and a third, on Lincoln Road in Miami, in December.

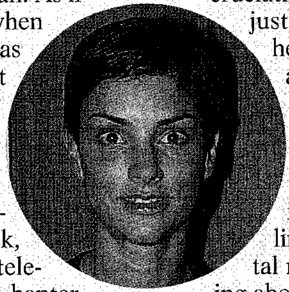
VOICE'S WONG NOTE; *THE BEST* VOTE

AD HOC: The gang at *The Village Voice* know what their politically sensitive readers will find offensive—that is, once *L.A. Weekly* tells them. The *Voice* had approved, received payment for, and scheduled to run in last week's issue an ad for *Mr. Wong's Kitchen*, a popular Internet cartoon by the guys behind *South Park* in which an Asian-American caricature dishes vulgar insults. But the paper got cold feet and pulled it at the last minute after hearing that scores of Los Angelenos considered the ad—designed to look like a menu offering such delicacies as "Moo Goo Gai Panda"—well, tasteless. "We just felt it was offensive and hurtful to the Asian community," says a *Voice* spokeswoman. "Our readers don't have to agree with everything we publish, but we don't want to offend them." A spokeswoman for Icebox.com, which runs *Mr. Wong*, says, "Our marketing department is quite unhappy."

BOOTH, THEATER: With all the drama surrounding the upcoming elections, it was only a matter of time before Broadway got in on the action. The Virginia Theatre, currently hosting **Gore Vidal**'s politically charged *The Best Man*, will be installing an authentic voting booth in the lobby this week, giving ticket holders a chance to cast their ballots in both the presidential and the Senate races. Although the votes won't count in the actual election—no, it's not a way to get out of waiting in line November 11—it will give theatergoers a way to work out their voting arm. The booth will be in the theater for two weeks, and to lend as much credibility to the gimmick as possible, a member of the Board of Elections will be tallying the votes daily for a poll. Given how well the show is doing, the prank could generate as many as 16,000 responses—a respectable figure for a company not affiliated with CNN.

Additional reporting by Carl Swanson, David Amsden, and Abbey Goodman.

INGRID CASARES'S SWITCH-HIT MEAL



Ingrid Casares seems to be about as dedicated a vegetarian as she is a lesbian. As if it weren't shocking enough when the club girl announced she was pregnant, her culinary request after giving birth last week to her son **Nico** was a Cuban midnight sandwich—with ham. (Her rep confirms she's returned to eating meat.) Munching on the once-forbidden snack, the source says, Casares telephoned close pal **Madonna** to banter about whose newborn was cuter—they settled on a draw—and who had the most excruciating labor (Casares won, having just spent fifteen hours bringing her son into the world via natural childbirth, while the pop diva delivered hers by cesarean). Though some new mothers desire private time to bond with their newborns, Casares is clearly too accustomed to the limelight: She turned her hospital room into a mini-lounge, inviting about fifteen of her closest friends to ogle her little miracle.

Photographs: top, Fitzroy Barrett/Globe Photos; bottom, Patrick McMullan.

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NEW YORK WAS, AND IS, RECKLESS ABOUT SCHOLARS—*PERRY MILLER*

GOTHAM

Let Them Eat Cake

A scholar finds hints of Versailles in the dinner parties of New York's would-be Sun Kings.

CAROLIN YOUNG KNOWS that people don't give dinner parties the way they used to. When Nicolas Fouquet threw a candlelit banquet at his château Vaux-le-Vicomte in 1661, he served six courses and hundreds of dishes—pyramids of fruit, flocks of songbirds, a profusion of pheasants, and countless sculpted desserts—all arranged on garlanded tables to resemble ornate floral knots. Fouquet hired Molière to write a comic play and Lully to compose a string concerto, and also shelled out for fireworks. After the feast, La Fontaine wrote a commemorative poem, and another guest, Louis XIV, the Sun King, was so impressed that he had Versailles built so he could imitate Fouquet's savoir-faire on his own turf. (This, at least, is Young's theory.)

There are foodies and then there are foodies, and Young, 31, a dining historian trained at Christie's, antiques dealership James Robinson, and Peter Kump's Cooking School, is inarguably the second kind. This fall, after a decade of far-flung study with chefs, antiquarians, and art historians in Oxford, France, Italy, New York, and Germany, Young has embarked upon a series of lectures at Sotheby's called "Apples of Gold in Settings of Silver: Stories of Dinner as a Work of Art" (drawn from her upcoming book) to bring her savory expertise to a salivating audience of boomtown bons vivants who want instructions—down to the silverware—on giving dinner parties to rival the Sun King's.

"People think if they don't have a silver service with ten different kinds of forks, they aren't capable of giving a dinner party," says Young. "I can tell you that at James Robinson, they sold a lot more silver flatware during the past few years than ever before. But there is not a 'right' way. In some of the fanciest meals of the *ancien régime*, there is one fork, one knife, and one spoon on the table! Being elegant is not about having a pastry fork and a fish fork; it's about realizing that you're participating in this great human need for occasion. You can give a dinner in a small apartment. It's seductive. Or serve a ham—I love to watch people taking apart a ham. It has this element of the Baroque: You see this beautiful ornamental object, then watch its destruction, then you have this detritus at the end." She sighs.

Left to her own devices, of course, Young does not stop at a ham. At a joint birthday party at the Paula Cooper Gallery for her architect friends John Bennett and John Keenan, she

>

POLITICS **Campaign-Trail Traffic Report**

Rick holds own with Russert on *Meet the Press*, even looks kinda senatorial. Of course, Tim didn't ask about his marriage. ●

Ducks League of Conservation Voters debate on West Side. Boy who grew up clamming L.I. Sound finding it not so easy being green. ○

Hill rises to defense of Lincoln Bedroom sleepovers, as GOPers rap her for taking dough from Eminem's label. Hill calls charge slim; Repubs say, shady! ●

Dov Hikind, on NY1, sounds like he's ready for his close-up. With Hill. During endorsement press conference. *Oy vay iz mir!* ●

Photographs: top, Pak Fung Wong; bottom, Richard B. Levine (2). Illustration by Ingo Fast.

Dinners *continued from page 17*

created a multi-tiered architectural sculpture in black (caviar, squid-ink ravioli, olive crostini), red (duck canapés with cherry glaze, tandoori-chicken brochettes, tomato bruschetta), and green (cucumber garnished with crabmeat). And she has even loftier ambitions: "I'd love to give a Cluny monks' banquet at the Cloisters, or a Casanova *souper intime* at the Frick, or a Renaissance meal in the Italian courtyard at the Met," she muses. "Dining isn't just about food; it's about the architecture, the ambience, the silver, the porcelain, the people. It's one of the few times in life when all your five senses are being stimulated at the same time."

Attendees of Young's upcoming lecture on Marie Antoinette will get the delectable chance to learn what this kind of sensory overload might have felt like to the queen. At her first lecture, Young asked the capacity Sotheby's crowd how many wanted to attend special dinners recreating the famous meals she discusses. "Every hand went up," Young recalls. So on October 23, at Nichol-sons—Young's chef friend Patrick Woodside's Upper East Side restaurant—they will sample the *délices* that Marie Antoinette could have savored in her "pleasure dairy," all the rage in the eighteenth century. "We will have lots of fresh goat cheeses and some of the more complex creams and mousses in beautiful pale neoclassical colors to reflect the Sèvres porcelain at Marie Antoinette's *laiterie,*" Young rhapsodizes. The vogue for ladies' dairies came from Rousseau's call for a return to nature—which Young sees echoes of today. "It's kind of like people going to the Hamptons and hunting pristinely made cheeses," she says. "A sophisticated idea of simplicity."

LIESL SCHILLINGER

FASHION

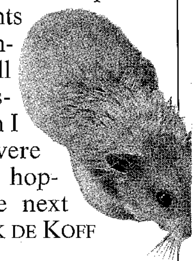
Habitrail of Tears

Seventh Avenue turns cute little hamsters into cute little outfits.

BOTH HAMSTERS AND MODELS ARE PRONE to clawing, scratching, and sniffing. But while a model's life is never lacking in glamour, a hamster has to settle for being the preferred household pet of stingy parents. At $6.99 a pop (Petland's price for a dwarf hamster), they're condemned to a life of running on wheels, taking a breather, and then running on wheels some more—all for the sake of children who really wanted a dog. But if hamsters' lives can never be glamorous, at least their deaths have taken a turn toward the trendy: An elite niche of dead hamsters have recently stampeded the fall-fashion runways.

"Look, it's just one pair of shoes," says a spokeswoman for John Bartlett. "A few seasons ago, he did a show that incorporated some hamster, but this time around, it's just a single pair of shoes." Asked why he scaled back, she will say only that Bartlett "felt very uncomfortable about it all," and refuses to comment further. On the other hand, a spokeswoman for Alberta Ferretti is downright jubilant about the company's fall hamster line: "We have some gorgeous pieces! One is a skirt-suit [pictured] that looks like patchwork because it uses all different-colored hamsters: black, gray, brown, and white. The other piece is a reversible camel-leather coat—the inside is all multicolored hamster fur." Whereas the Bartlett shoes were only a showpiece and are not for sale, Ferretti's patchwork skirt-suit is available for $6,360, and the reversible camel-leather coat for $6,030 (by Petland's prices, that adds up to 909 and 861 dead hamsters, respectively). Should those numbers give us pause? "Well, it's not like these hamsters are out in the wild and we shoot them down," says the Ferretti spokesperson. "They're farmed. I think it's more humane than using fox or rabbit—society tends to think of those animals as clean and sweet."

One person who thinks that *hamsters* are clean and sweet is Eleanor Horowitz, 11, who has long been the proud owner of a hamster named Rascal. "I love Rascal because he's really fun to play with," she says. "He likes to sleep all day and play all night." What would she do if Rascal were used to make a patchwork skirt-suit? "I'd be very unhappy if fashion people killed him, especially to make a coat. It's just wrong." Why? "You have to use too many little hamsters—and hamsters are really, really nice." If Eleanor sees someone on the street wearing hamster, she plans to run up and scream, "Those pants are really ugly! And unfashionable!" How does this news fall on the ears of Ferretti's spokesperson? "Well, I suppose when I was 7, I thought hamsters were sweet—but not anymore! I'm hoping to buy that coat at the next sample sale!"



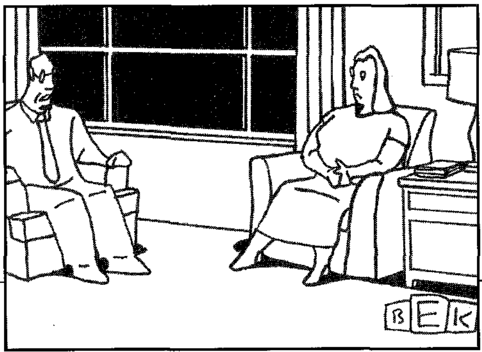
DEREK DE KOFF

MEDIA

Goings On, and On, About Town

"WHAT GOES AROUND COMES AROUND MORE ANNOYING," read the caption of a Bruce Eric Kaplan cartoon in the July 31 *New Yorker,* under a sketch of a cranky middle-aged couple wedged into a pair of armchairs. Last week, as if to prove the truism, the same cartoon—with the same caption—was accidentally reprinted. "I blame it entirely on low-level employees and high-level computers," explains cartoon editor Bob Mankoff, who says a few sharp-eyed readers have called in asking about the double play. "But really, until I can pin the responsibility on someone else, it's my mistake." He says the error most likely occurred out of a combination of deadline pressure, the visual similarity of Kaplan's drawings, and the difficulty in reading the captions in the mockup—"something I definitely need to look into fixing." It's happened once before, Mankoff admits, but "I won't tell you when." And, he adds, "I intend to make it another fun *New Yorker* tradition and run that cartoon in every issue."

DAVID AMSDEN



Photographs: left, Lenora Gim; right, Jose Luis Pelaez/The Stock Market. Illustration: © The New Yorker Collection 2000 Bruce Eric Kaplan from cartoonbank.com.

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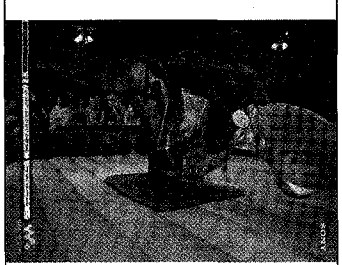
BRAND X

Plato's Retreat

BRAND: Sony Walkman **AGENCY:** Young & Rubicam **CREATIVE DIRECTORS:** Nelson Martinez and Randy Van Kleeck

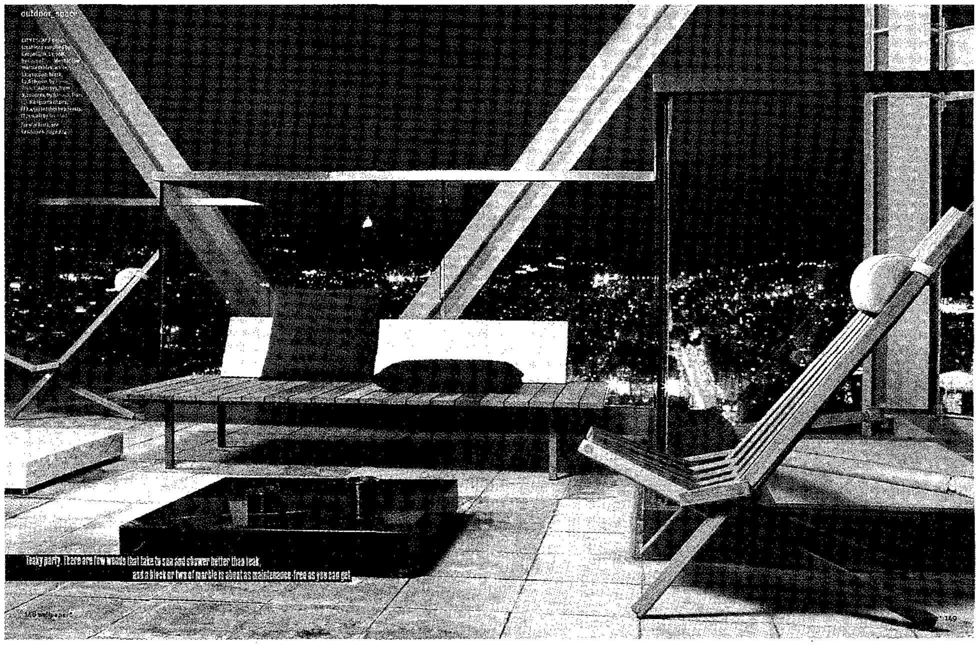
E.T. LOOKS LIKE A SUPERMODEL compared with this dude. In the latest installments of Sony's ongoing "The Walkman Has Landed" campaign, Plato—a furry blue big-headed alien introduced this past summer—returns for a repeat engagement. In a TV spot, he's seen lounging on a campus green, obliviously enjoying his music while a coed's dog rattles his CD player like some sort of chew toy. In a print ad, Plato's frozen midflight as he's being tossed off a mechanical bull in a cowboy-themed bar—the point apparently being that the "G-Protection"-technology CD Walkman he's listening to won't skip. Too bad we don't get to see Rover chomp one of Plato's fuzzy blue ears off, or see his skinny little alien neck snap in the bull-riding ad. This campaign needs violence, slapstick, a narrative arc—*something*—because the protagonist just can't cut it on his own. Poor Plato lacks range: His too-broad, misshapen face lacks the adorable expressiveness we've come to expect from Hollywood's aliens. We *want* to like Plato, we really do, but his look is reminiscent of a homemade Halloween costume that might elicit a wary "Oh, isn't that . . . *special*" from parents who secretly wish their kid had more talent. The problem, in the end, is that the world's most distinguished consumer electronics company has settled for a substandard Muppet wannabe. Sorry, Sony, but this blue boy's just not cute enough. SIMON DUMENCO



DECORATING

Wallpaper* Pasted

Architects are fed up with the hipster aesthete's home-design bible.


outdoor space
Tasty party. There are few woods that take to sun and shower better than teak,
and a block or two of marble is about as maintenance-free as you can get
140 wallpaper*
149

WHEN *WALLPAPER** MAGAZINE FIRST came out four years ago, its tag line was THE STUFF THAT SURROUNDS YOU. It was a sleek consumer guide for the generation of disaffected, trust-funded, world-traveling retro-hipsters Douglas Coupland invented a few years before. Editor Tyler Brûlé draped wondrously lithe models over someone's groovy, socialist-leaning great-aunt's cast-off Eames furniture, creating a compelling mishmash of decadence, irony, and utopia that's become a monthly lifestyle encyclopedia. It's also become a knee-jerk period style. Nobody thought the *magazine itself* would end up surrounding us, but that's just what has happened—much to the regret of Manhattan's design professionals.

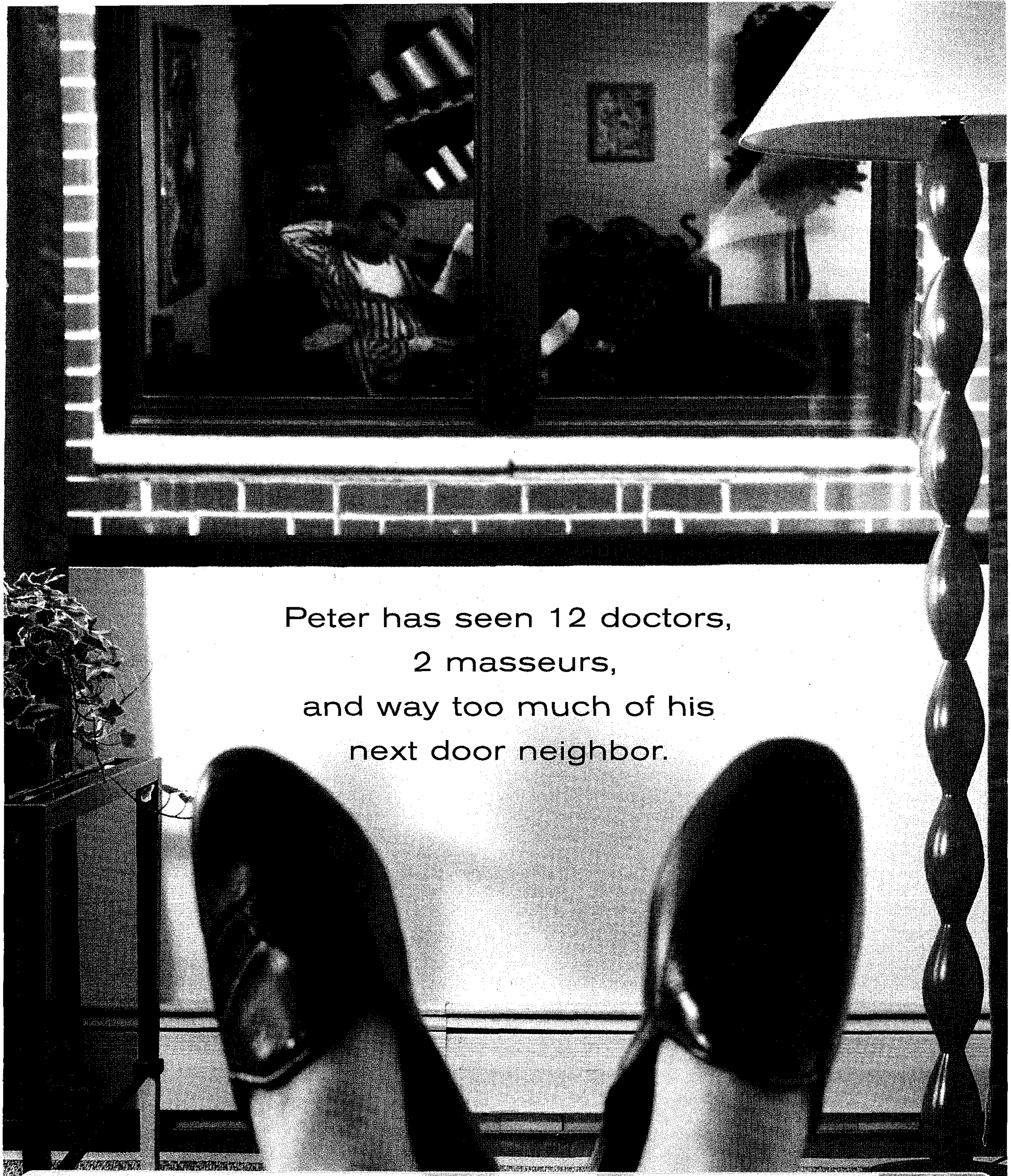
"I'm so sick of looking at that stuff, but clients demand it," says one architect of *Wallpaper**-approved mid-century modern furniture. "They want anything from Knoll—like, *anything*. Everyone and their brother has to have one of those Arne Jacobsen egg chairs. They want the Noguchi coffee table. They want that Bertoia wire chair." Architect James Sanders says he has a MOMA book that was signed by the furniture designer Charles Eames, "and people treat it like it's this totemic object. Fifteen years ago, they wouldn't even know who he was. His stuff was supposed to be *cheap.*"

"It's almost like *The Stepford Wives,*" grouses one interior designer who asks not to be named in case *Wallpaper** wants to shoot something she's done. "It's become a universal-brainwashing kind of thing." That's just fine with Time Inc., which bought *Wallpaper** in 1997. It may not be *O,* but "it's reasonably profitable earlier than expected," says one executive.

Clarissa Richardson of the architecture firm UT credits the magazine with "to a certain degree the popularization of design." "They completely blurred the line between the idea of fashion and architecture," says architect Joel Sanders, who once created a bathroom for the magazine and heads the Parsons architecture program. "Now people say things look 'very *Wallpaper**.' "

"Their style hasn't changed since they started it," says Richardson. That could be the problem for the architects, but it's good news for the stores the magazine plugs. "A lot of people go looking for things that are in *Wallpaper**," says Annalisa Biasiotto of Cappellini Modern Age, a store on Wooster Street that has quietly been selling this kind of stuff since 1980 but in the past couple of years has had to hire more help to accommodate the *Wallpaper** rush. What used to be connoisseurship has become instant with-it-ness for Manhattan's loft-dwelling classes. Even the stores see the irony: "One of our designers was walking around the store and he watched this guy come in with the Gucci glasses and sneakers and whatever pants were fashionable at the moment, and he said, 'That's so *Wallpaper**,' " says Biasiotto. "Then he turned around to the store and said, '*That's* so *Wallpaper**!' "

CARL SWANSON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and way too much of his
next door neighbor.

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Return Policy

How to sell an apartment twice.

THE APPARENTLY INSATIABLE DEmand for new apartments has driven up prices faster than buildings. So developers are offering to let buyers out of their contracts before the buildings open, reselling the places for more money, and, in some cases, splitting the difference in sale prices. "They're willing to put their money where their mouth is and buy back their apartments," says Douglas Elliman broker Dolly Lenz. "It's very popular," agrees Corcoran COO Scott Durkin, who notes that bonds with apartments bought on spec aren't as strong as those that have been lived in. Buyers at the Chatham, a nearly complete condo at 181 East 65th Street, got a letter from its developer in late September reminding them that they weren't allowed to "even list for sale a unit prior to closing." However, since "the current market value of your unit . . . may be significantly higher than your purchase price, [and] you could make a profit by reselling your unit," they'd be perfectly willing to do it for you and go halfsies on the take. So far, there have been no finished deals, says Related Companies vice-chairman David Wine. They're not the first to try this: Brokers say that 838 Fifth Avenue, 515 Park Avenue, and the Chelsea Mercantile building have also cut similar deals to take back apartments. A source familiar with 838 says the developer "facilitated the flipping" of two of its $15 million to $20 million units. At 515 Park, "I know of at least five that happened," says one broker, who wonders why the buyers didn't wait until their deals closed to resell and keep *all* the profits. The building's developer chalks up the resales to his willingness to help out with "life changes." C.S.

Duff Gets Custody of Townhouse

Patricia Duff's real-estate trials end.

IF PATRICIA DUFF ENDS UP WITH CUSTODY OF 5-year-old Caleigh, her child with Ron Perelman, the little family will soon have a place to live: a $3.95 million townhouse in the high East Eighties between First and York Avenues. Real-estate sources say she recently signed a contract for the 4,900-square-foot brownstone, ending a process nearly as epic as Caleigh's custody battle (which began in spring 1998). "The house is gorgeous," attests Corcoran broker Anne Snee, who didn't sell it to Duff but handled it the last time it sold. "It has a double-height living room with a glass wall looking over the garden." Snee's buyer, who paid $2.7 million in July 1999, installed an elevator but never moved in. She put the house back on the market, changing brokers several times (though not as often as Duff changed lawyers) and finally selling it through Barbara Fox at Fox Residential Group. Duff was represented by William B. May's Roger Erickson. It wasn't easy: She lost out on a $4.5 million East 71st Street house when her lawyer missed a deadline, then backed out on a $3.3 million co-op at 1185 Park Avenue, apparently the morning of her co-op-board interview, before finally settling on this place. CARL SWANSON

BIG DEALS

Bridgehampton

241 Dune Road

Nine-bedroom, nine-and-a-half-bath, 10,000-square-foot house. Selling: $9 million.

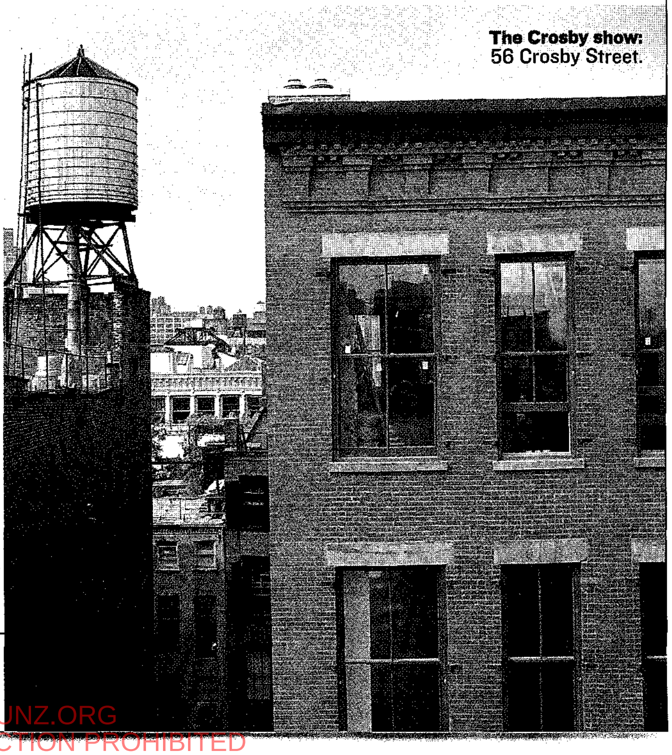
AFTER ELEVEN YEARS, 10,000 square feet started to feel a bit *pressing* on the sellers of this postmodern oceanfront house. They'd thought about selling a couple of years ago—Bruce Willis even came a-callin'—but then the wife changed her mind. It's not so easy to give up sunsets over Mecox Bay, a sunken tennis court, the elevator, and dual two-car garages. Maybe it was a diffident summer fading into fall, but in July they told a broker at Cook Pony Farm Realty they'd sell for $9 million. Even though the house wasn't officially on the market, three offers suddenly appeared, two from other brokers. Cook Pony's buyer, an international businessman who already owns a place in the Hamptons, ended up riding away with it in September. Meanwhile, the sellers plan to build a new place to better accommodate their kids and grandkids. C.S.

SoHo

56 Crosby Street

Two-bedroom, two-and-a-half-bath, 3,200-square-foot condominium loft. Asking: $1.995 million. Selling: $1.975 million. Charges and taxes: $2,292. Time on market: two weeks.

THE BUYERS OF THIS LOFT WERE already neighborhood residents, but they weren't planning to spend this kind of money to stick around. But when another deal for this new conversion fell through, they looked deep into their bankbook and decided to "step up and buy it," says their broker, Douglas Elliman's Sam Harper. (Elliman's Helene Luchnick represented the developer.) Having bought a bigger place than they planned, the buyers are now expecting a new baby for their new second bedroom. CHRISTOPHER BONANOS

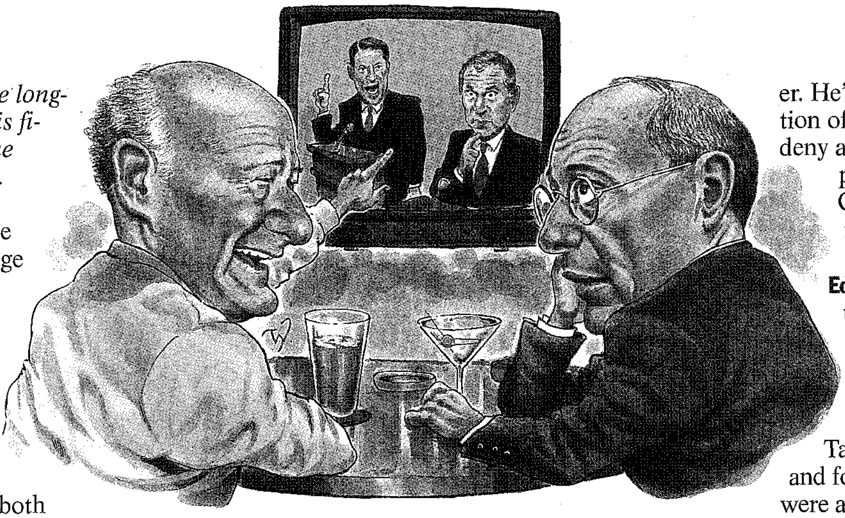


The Crosby show: 56 Crosby Street.

ED KOCH VS. AL D'AMATO

I'M RIGHT, YOU'RE WRONG

Our resident pundits rate the debates, size up Al Sharpton, and sound off on the fighting in Israel.



Maer Roshan: *Well, the long-awaited first debate is finally over. But no one seems sure who won.*

Al D'Amato: Well, there *was* no winner. George W. should have fleshed out his thoughts a little more, and Gore shouldn't have done all that mugging. But I think people will come away feeling they're both up to the job. I don't think Gore's off-camera antics helped him any. What a whiner!

Ed Koch: These things are not too important. When I ran for mayor against Cuomo in '77, he was a much better debater than I was and I still beat him. I think Gore was clearly the better debater. But Bush seemed a nicer person.

M.R.: *As a piece of political theater, though, it was a pretty big bore, wasn't it?*

Al: It certainly had nothing on the Hillary-Lazio debate. That had real excitement. But no, there was *nothing* scintillating about this debate!

M.R.: *Let's turn now to Israel. Both Hillary and Lazio have condemned Arafat for encouraging the violence there. But doesn't Ariel Sharon deserve blame as well?*

Ed: No! The people attacking Sharon are absolutely wrong! He is a citizen of the State of Israel. He has a right to go to the Temple Mount. To blame him for the rioting is an outrage. The Muslims didn't riot when he was there. *After he left,* they threw stones at the Jewish worshipers at the Western Wall. Sharon had an *absolute* right to go to the Temple Mount. He is chairman of the largest party in Israel, the Likud. He can go anywhere he wants.

M.R.: *You also have a right to put on a white sheet and march around Harlem. But if you get your ass kicked, you can't really complain about it.*

Ed: Oh, yes, you *can* complain about it. The cops have to be there to protect you and they were there to protect him. In 1991, I went to Israel. I walked to the Western Wall and I was struck by a stone thrown by an Arab that caused me nine stitches in my head. Someone said, "Let's go to the hospital." Because I was bleeding a lot. I said, "We're not going to let these bastards prevent me from going to the Wall. *After* I go to the Wall I'll go to the hospital."

Al: Sharon wanted to demonstrate that Israel and its citizens were going to exercise their right to pray in this holy place. He wanted it clearly understood that they weren't going to sacrifice that right.

M.R.: *The Palestinians still harbor a lot of animosity toward Sharon because they blame him for the massacres at Sabra and Shatilla.*

Ed: I happen to be a friend of Sharon's, and I don't think he's massacred anybody. The fact that Muslims killed hundreds of Christian Arabs who then took revenge against the Muslims was not Sharon's fault. The blame here lies with Palestinians who tell youngsters that if they kill a Jew, they'll go to Heaven. What's distressing is that the State Department is urging a censure of Israel, as has been proposed by some European countries. If Clinton caves in, I guarantee Hillary will lose 85 percent of her Jewish support. But he won't cave.

Al: Look at what's going on. You have hundreds of young people throwing rocks, Molotov cocktails. None of that could take place if Arafat stepped in. He has absolute control over there. Instead of enforcing peace, he's encouraging violence and using it as a P.R. opportunity.

M.R.: *Let's turn to a slightly less loaded topic—city politics.*

Al: Yeah. The mayoral race will be wonderful! Al Sharpton will emerge as kingmaker. He'll get a significant portion of the vote, enough to deny any other candidate 40 percent. He's Mark Green's worst nightmare.

Ed: Sharpton invited me to his birthday party last week. I reminded him that he has promised for more than a year to apologize for the Tawana Brawley fiasco, and for his statements that were anti-Semitic and anti-white. While I don't think he is either anti-Semitic or anti-white, he had to apologize for what he said. I told him, "You've failed to keep your promise, so I'm not coming to your birthday."

M.R.: *How did he respond?*

Ed: He hasn't yet.

M.R.: *Finally and inevitably, Rudy. Word is the mayor is shopping around a new book. How do you think the two of you will come off?*

Al: Not well! [*Laughter.*]

Ed: I don't know. Remember, Rudy couldn't have been elected the first time without my support. I was one of four people who made the difference. Since then we've had tense moments. But I've always said my beef with him is on policy, so I don't think he'll stoop to personal attacks.

M.R.: *This is coming from a guy who wrote a book called* Giuliani: Nasty Man?

Ed: Oh, I forgot about that.

Al: You better change your answer, Ed. As I said before, neither of us is gonna come out too well.

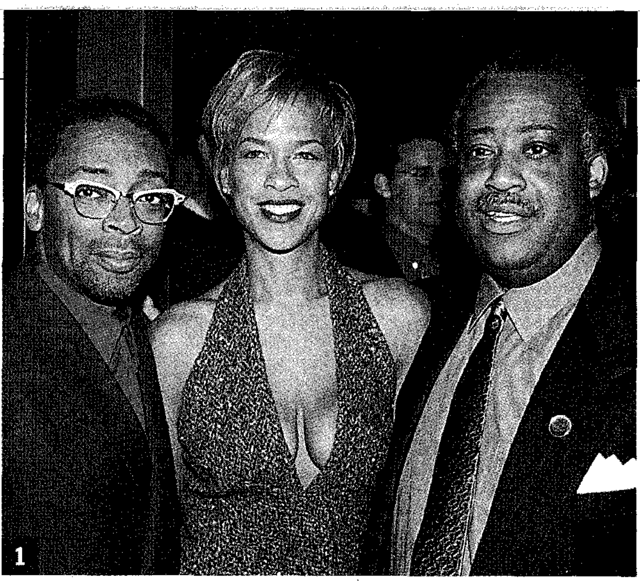
Illustration by S. B. Whitehead.

THE SCENE

Group Therapy

Photographs by Patrick McMullan

JENNIFER LOPEZ WAS THE ONLY STAR ROAMING THE LOBBY OF the Ziegfeld Theatre without an entourage at the October 2 premiere of Spike Lee's *Bamboozled.* Snoop Doggy Dogg, his beanstalk frame withstanding the weight of an oversize silver leather coat and a cluster of chains, took temporary leave of his clan to pose with a teenage fan whose proud mom snapped a photo. Prince supported himself with a gold cane as he and his troupe sauntered past the film's stars, Damon Wayans, Savion Glover, and Michael Rapaport, to join fellow icon Stevie Wonder in the theater. But when the lights went down on the back-slapping packs, and Lee's grim and provocative reels began to roll, the mood took a sober turn. Lopez marched out with 45 minutes left in the film and failed to attend the after-party at the club Exit, where guests found solace in cliques. "That shit was *heavy,*" said one man waiting to get in as Spike Lee strolled past with a coterie that included Al Sharpton and Johnnie Cochran. "I can't believe we're gonna party after seeing that!" Chris Barish, huddled with Kylie Bax in a corner, deemed the film "over the top," prompting *Playboy* Playmate Summer Altice to rebut: "Spike gets right to the point, and that's what I like!" DAVID AMSDEN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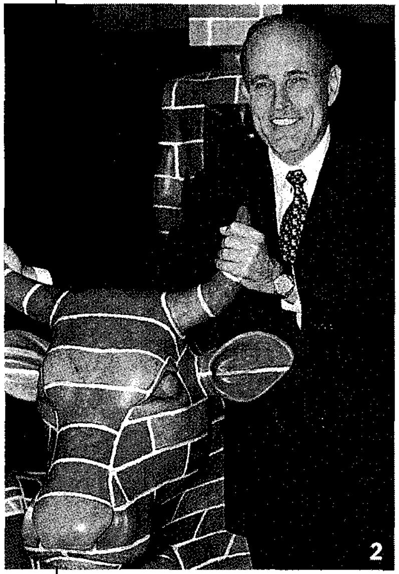
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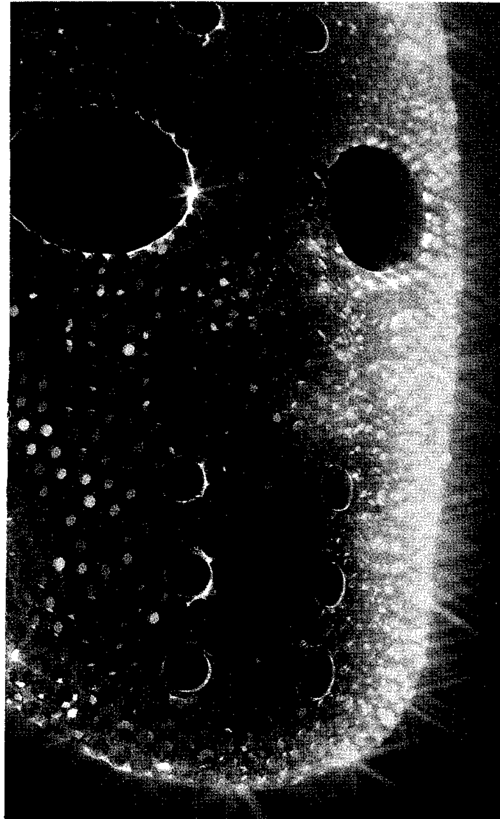
1. Spike and Tonya Lee with Al Sharpton at the *Bamboozled* premiere. 2. Rudy Giuliani at the CowParade auction at Cipriani 42nd Street. 3. Dennis Rodman at Centro-Fly for a Dewar's cocktail party. 4. John Pawson and Calvin Klein at Klein's store for a party celebrating the publication of *John Pawson Works.* 5. Jann Wenner, Trudie Styler, Harrison Ford, and Susan Sarandon at Chelsea Piers for Amnesty International USA's Media Spotlight Awards. 6. Marian McEvoy, Charlie Rose, and Senga Mortimer at Cathie Black's home celebrating McEvoy's appointment as editor-in-chief of *House Beautiful.* 7. Christopher and Dana Reeve at Woody and Sale Johnson's home for a party in honor of Christopher's birthday and the Christopher Reeve Paralysis Foundation. 8. Jessica Simpson at the *Teen Vogue* launch party at Exit. 9. Cornelia and C. Z. Guest at the Links of London boutique opening, honoring the Animal Medical Center.



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Button Up

Remember those little round pins that adorned lapels in the mid-eighties, announcing the name of a favorite band or social slogan, like EAT THE RICH? Along with other accoutrements of the decade—slouch boots and miniskirts—they're back. During Fashion Week, they were spotted on a number of Earl Jean jackets and, in a strange juxtaposition of Reagan-era protest and post-millennial consumerism, at least one Prada bag. The most prized pins (pictured) were the ones packaged with the September issue of *The Face*—but only in the U.K., so anyone wearing one was also flaunting a recent trip to London. Here in New York, you can find the buttons on St. Marks Place—exactly where they were the first time around. NANCY MACDONELL SMITH

Bombers Away

As the baseball season heats up and the theater season gets under way, the satin bomber jacket is no longer just for the Mets dugout or the *Cabaret* cast. Japanese label Hysteric Glamour's send-up of the jacket was spotted on a *Bazaar* editor during Fashion Week. The ushers at Daryl K's show wore her black silk bomber ($470, pictured) and, thanks to Janet Jackson–style headsets, looked like a pack of play producers. Come spring, candy-colored coats from Marc Jacobs and Jill Stuart will hit the shelves. Of course, you could always just pick one up at those cheesy shops near the TKTS stand. KRISTINA RICHARDS

Free Association

With its all-you-can-eat backstage sushi platters, champagne, and product handouts, Fashion Week is a free-for-all for moochy models. This season, they raked in a pile of plunder: At Tuleh, they left in the same pairs of custom-designed Christian Louboutin boots (pictured) they wore on the runway; at Benjamin Cho, they made off with handcrafted leather feather pendants; Wink's Wynn Smith treated each to an entire outfit; and Karen Elson was heard gushing about her new caramel leather handbag courtesy of Helmut Lang. Those who didn't receive loot took matters into their own hands: One moody male model left the Imitation of Christ show with the most coveted relic—a wrist bandage embroidered with blood-red thread. JOEL FERREE

GUCCI
A Sensational Story of Murder, Madness, Glamour, and Greed
Messengers Style

Department of Textile Studies

Do you know your *W* from your *V*? If you're already an honor student in Fashion Magazines 101, it's time to graduate to a more advanced seminar. This semester's curriculum covers business plans, street culture, and biographical research. And yes, the professor wears Prada. K.R.

TEXTBOOK	**SCHOOL SUPPLIES**	**GUEST LECTURER**
The House of Gucci: A Sensational Story of Murder, Madness, Glamour, and Greed, by Sara Gay Forden (Morrow, $26)	Bamboo-handle bags, horse-bit loafers, stilettos, black mini-backpacks, red velvet pant suits, lime-green satin shirts	LVMH competitor François Pinault: "Gucci had a rope around its neck, the noose was tied . . . it was only a question of time before they would become a division of LVMH."
Messengers Style, photographs by Philippe Bialobos (Assouline, $24.95)	Gold teeth, dreadlocks, Manic Panic hair color, tattoos, orange reflector-strip bags, American Lock chains	FIT's Valerie Steele: "Not only do they have hard bodies, but their profession virtually requires that they wear trendsetting clothes."
Star Culture: The Collected Interviews From Dazed & Confused Magazine (Phaidon, $39.95)	Recording contracts, nicotine-stained fingernails, eating disorders, gallery space, white mink coats, heroin habits	Alexander McQueen: "No one wants to wear a floppy suit in a nice wool—[Armani] was a bloody window dresser. What does he know?"

Photographs by Andrew McCaul.

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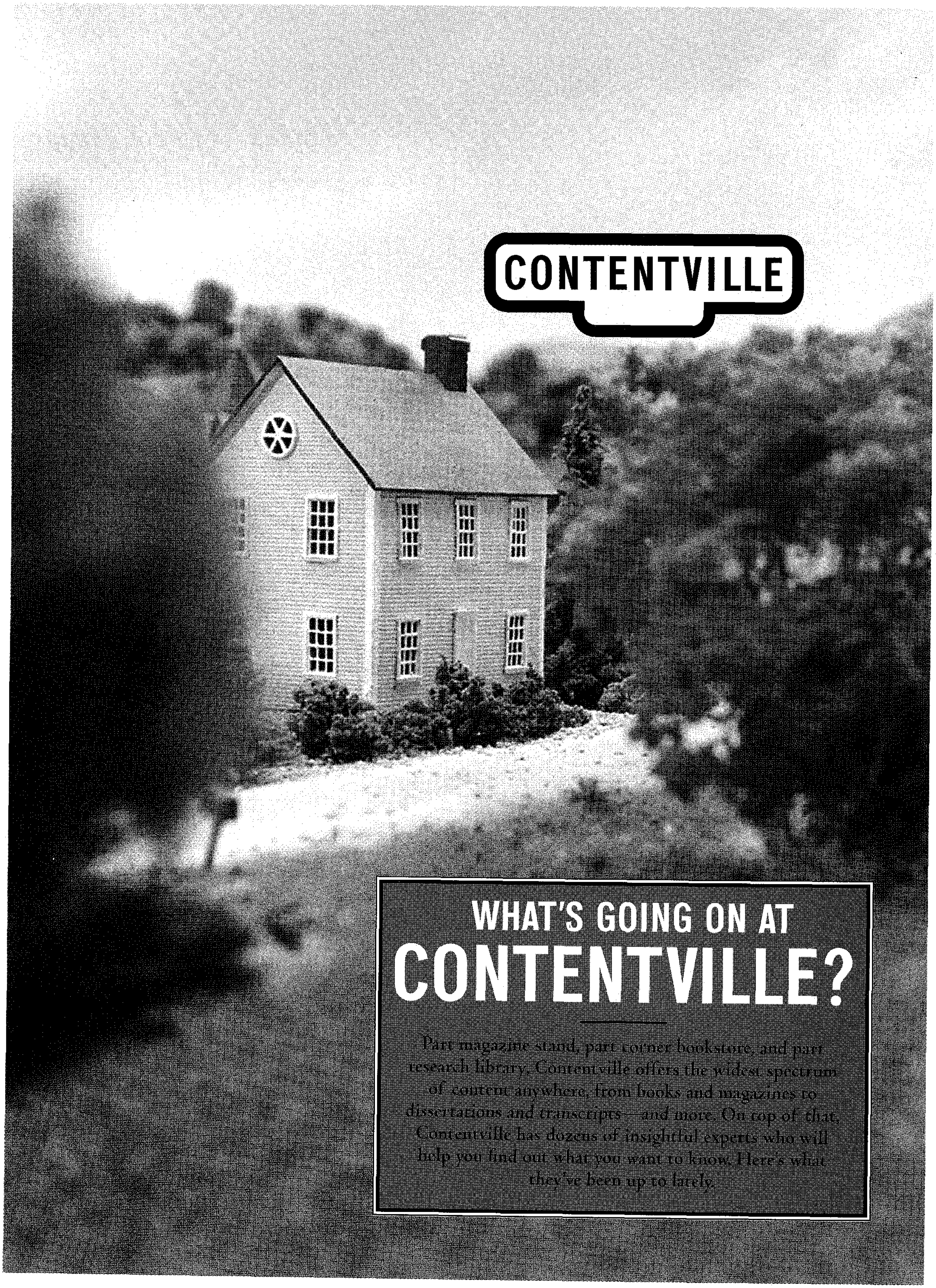

WHAT'S GOING ON AT
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Part magazine stand, part corner bookstore, and part research library, Contentville offers the widest spectrum of content anywhere, from books and magazines to dissertations *and transcripts*—*and* more. On top of that, Contentville has dozens of insightful experts who will help you find out what you want to know. Here's what they've been up to lately.

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WHAT THE INDEPENDENT BOOKSELLERS ARE SAYING...

Our 49 Independent Bookstore Affiliate Experts have been looking at what's hot, what's over hyped, and what's gotten the most surprising buzz lately. Here are some of their recent observations and opinions.

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HARRY W. SCHWARTZ BOOKSHOP
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Reading the slyly titled anthology *Mama's Boy: Gay Men Write About Their Mothers*, A Different Light's Richard Labonté finds that these diverse essays provide honest, moving glimpses of the love-threaded tapestries of contemporary family life.

Christian Waldbauer of Boulder Bookstore finds Jonathan Kirsch's *King David* to be as much a thrilling narrative as an in-depth study of a celebrated man, calling it a penetrating psychological and biographical portrait.

Michael Fraser of Joseph-Beth Booksellers discusses Sarah Caudwell's mysteries, in which young lawyers not only try cases but also gossip, torture each other intellectually, and solve murders.

In the novel *Beautiful WASPs Having Sex*, Dori Carter lobs one-liners right and left as she deftly captures the bizarre culture and strange rituals of showbiz, according to Cheryl Barton of Just Books.

Staying Street Smart in the Internet Age, by Mark H. McCormack, suggests that the Internet hasn't changed customer relations all that much: Regardless of the bells and whistles, businesses still have to win one client at a time and then keep them. Karen Pennington at Kepler's Books & Magazines thinks this old-fashioned business sense never goes out of style.

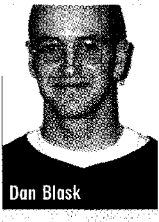
Narrated in conversational prose that is by turns breezy, halting, speculative, and exhilarating, Paul Eddy's novel *Flint* reads like the insider account of a hard-bitten veteran reporter in a smoky bar in Tangier, according to The Partners of Partners & Crime.

Jenny Feder of Three Lives & Company urges readers to pick up André Aciman's *False Papers*, a book so ardently alive that even if you read only a bit of it, it will live vibrantly in your soul.

Drew Phillips at Warwick's discovers that Andrew Harvey's *A Journey in Ladakh: Encounters with Buddhism* brilliantly links Tibet's landscape to its culture and religion.

RECENT COMMENTARY FROM ONE OF EXPERTS:

CURRENT TITLES IN HARDCOVER NONFICTION BY DAN BLASK AT HARRY W. SCHWARTZ BOOKSHOP


Dan Blask

If you like eclectic nonfiction, check out *One Good Turn: A Natural History of the Screwdriver and the Screw*, by Witold Rybczynski. At 163 pages, it's a breeze to read, and Rybczynski's writing style instructs and charms without wasting words. The impetus behind this book was a request by *The New York Times Magazine* for Rybczynski to come up with the best tool of the millennium. He is the ultimate expert on tools, having built his own home from the ground up (save the installation of electricity, the comprehension of which, he says, has eluded him since childhood). Rybczynski faithfully relates the history of the screw and such screwdriver innovations as the streamlining of screw sizes.

Perhaps you're thinking that although screwdriver talk can be amusing in moderation, 150-plus pages is excessive. Well, Rybczynski doesn't spend the whole buck-fifty on Phillips heads and flatheads. The first third of the book is devoted to tools Rybczynski considered writing about but either decided against or discovered to have predated this millennium (believe it or not, the drill, the chalk line, and the plane all go at least as far back as the Romans).

Harry W. Schwartz Bookshop *has been an influential presence in Milwaukee since 1927. My boss, David Schwartz, believes the book has soul and an ethical center—which is likely the reason many of us got involved with books and most certainly the reason many of us are still engaged in bookselling.*

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"Loosely stitched together by 5 million missing dollars, Tim Dorsey's novel *Hammerhead Ranch Motel* includes cops busting cops, TV weather dogs, and poor Johnny Vegas, who time and time again tries and fails to lose his virginity."

BARBARA THEROUX
FACT & FICTION

RECENT PROFESSORS' PICKS

Two of our newest Academic Experts make their picks.

MARVIN OLASKY
UNIVERSITY OF TEXAS, AUSTIN

Professor's Picks on
COMPASSIONATE CONSERVATISM

BENJAMIN DISRAELI, Sybil (1845)
GERTRUDE HIMMELFARB, Poverty and Compassion: The Moral Imagination of the Late Victorians (1991)
AMY SHERMAN, Restorers of Hope: Reaching the Poor in Your Community with Church-Based Ministries That Work (1997)
JAMES L. PAYNE, Overcoming Welfare: Expecting More From the Poor and From Ourselves (1998)
DEANNA CARLSON, The Welfare of My Neighbor: Living Out Christ's Love for the Poor (1999)

ELAINE SHOWALTER
PRINCETON UNIVERSITY

Professor's Picks on
FEMINIST CRITICISM AND WOMEN'S WRITING

SANDRA M. GILBERT AND SUSAN GUBAR, The Madwoman in the Attic (1979)
HERMIONE LEE, Virginia Woolf (1997)
ELIZABETH ABEL, MARIANNE HIRSCH, AND ELIZABETH LANGLAND (EDS.), The Voyage In (1983)
NINA BAYM, Woman's Fiction, 2nd edition (1993)
DIANE PRICE HERNDL, Invalid Women: Figuring Female Illness in American Fiction and Culture, 1840-1940 (1993)

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OUR OTHER ACADEMIC EXPERTS

C. FRED ALFORD, Evil (University of Maryland, College Park); **JOYCE APPLEBY**, Early American History (University of California, Los Angeles); **PETER BROOKS**, 19th-Century French Novels (Yale University); **WILLIAM CARTER**, Proust (University of Alabama); **MARY ANN CAWS**, Asthetic Manifestos (City University of New York); **JAMES CHAPMAN**, James Bond Studies (Open University, U.K.); **DALTON CONLEY**, Urban Poverty (New York University); **ANDREW DELBANCO**, Herman Melville (Columbia University); **KEITH DEVLIN**, Mathematics in Life and Society (St. Mary's College); **PAULA S. FASS**, History of Childhood in America (University of California, Berkeley); **JUAN FLORES**, Puerto Rican Identity (Hunter College); **JAMES K. GALBRAITH**, New Approaches to Economics (University of Texas, Austin); **SUSAN GUBAR**, Feminism and Literature (Indiana University); **HENDRIK HARTOG**, History of Marriage (Princeton University); **ALISON JOLLY**, Primate Behavior (Princeton University); **MARK JORDAN**, Homosexuality and Christianity (Emory University); **ALICE KAPLAN**, France Occupied by the Nazis, 1940-1944 (Duke University);**CLARK SPENCER LARSEN**, Bioarchaeology (University of North Carolina, Chapel Hill); **KEN LIGHT**, Documentary Photography (University of California, Berkeley); **KARAL ANN MARLING**, Popular Culture (University of Minnesota); **GLENN MCGEE**, Bioethics (University of Pennsylvania); **JOHN MCWHORTER**, Musical Theater (University of California, Berkeley); **MIMI NICHTER**, Women and Dieting (University of Arizona); **PETER SINGER**, Ethics and Animals (Princeton University); **ROBERT RYDELL**, World Fairs (Montana State University, Bozeman); **DEBORAH TANNEN**, Language in Daily Life (Georgetown University); **MICHAEL WALZER**, Jewish Political Thought (Institute for Advanced Study); **STEVEN WEINBERG**, History of War (University of Texas, Austin); **G. EDWARD WHITE**, History of Baseball (University of Virginia); **CRAIG STEVEN WILDER**, Life in Brooklyn (Williams College); **SEAN WILENTZ**, American Politics Since 1787 (Princeton University)

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WHAT THE CONTRIBUTING EDITORS ARE SAYING...

Our Contributing Editors are accomplished, demanding readers and thinkers. Here's what they've been reading and thinking lately.

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Maybe Bill Gates isn't so bad: Peter T. Glenshaw *reads some magazine articles and learns that new* millionaires have made philanthropy a hands-on experience.

David Brown offers a Hollywood insider's critique of *American Rhapsody*, Joe Eszterhas's treatise on political sleaze.

Larry Fink spends time "reading" pictures—searching for the energy and meaning within photographs—and learns what's really going on with George W. Bush, Lil' Kim, and those sexually explicit Gucci ads.

Laura Ingraham watches *Survivor*, observes the Democratic convention, and reads about the hidden struggles of the inner city—only one of the three gives her hope for the future.

A visit to an exhibit on the history of lynching gets David Isay thinking—and reading—about Ida B. Wells and the different manifestations of group violence.

John Scanlon enjoys the adventures of an old-fashioned New York-style detective in Scotland through the mystery stories of Ian Rankin.

Amid the modern trend for shocking and *provocative poetry*, Genevieve Field *takes comfort in* the graceful and lyrical work of Marisa de los Santos.

From intra-ethnic slang to the Republican convention, Ilan Stavans charts the rise of Spanglish in American culture and politics, comparing it to black English and Yiddish.

Cristina Mittermeier reads Jane Goodall's memoir and Mark Hertsgaard's environmental manifesto and tackles a big question: Is there hope for the future?

The food, the wine, the attitude—Robert Bookman gives a rundown of the best guide books for a trip to France.

Wendy Kaminer considers the popularity of scientific pipe dreams like snake oil and perpetual motion, and our culture's prickly attitude toward intellectuals, and discusses what it all means for the presidential election.

And it's Harold Bloom versus the world, as the author explains why the *Harry Potter* phenomenon is nothing to celebrate.

OUR CONTRIBUTING EDITORS

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SISSELA BOK
ROBERT BOOKMAN
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ILAN STAVANS
CHRISTINE VACHON
REBECCA WALKER
WENDY WASSERSTEIN

RECENT COMMENTARY FROM ONE OF OUR EXPERTS:

WHAT CHRISTINE VACHON IS READING NOW

Christine Vachon

I'm shooting a film, and whenever I'm shooting I try to distance myself a little from the film's subject, because I want to see the story unfold as if I knew nothing about it. So it's a perfect time to indulge in one of my biggest guilty pleasures, which is reading what I call "woo-woo" books. These are books by psychic writers like Sylvia Browne and James Van Praagh, which, on a pedestrian level—and by that I mean that the concepts are very literal—address what happens when we die, and what our place is in the sort of cosmic world.... On a more basic level of appeal, who doesn't want to be the one in the room who lost someone named Fred, when Sylvia Browne or James Van Praagh, or some guy on *60 Minutes*, says, "I see a man in blue trying to talk to you. His name is...Fred?"

Christine Vachon*'s first release from her Killer Films production company was* Office Killer, *directed by artist Cindy Sherman. Vachon has also produced* Velvet Goldmine, Happiness, *and, most recently,* Boys Don't Cry. *Vachon was also a co producer of* Poison, Safe, *and* Kids. *Upcoming productions include a feature adaptation of Jeanette Winterson's* The Passion; *Whit Stillman's version of the novel* Red Azalea, *by Anchee Min; and John Cameron Mitchell's film adaptation of his off-Broadway production,* Hedwig and the Angry Inch.

PHOTOGRAPH BY JOYCE GEORGE

> **"Malcolm Boyd really can write a prayer—he is to prayer what Shakespeare is to the sonnet."**
>
> **FRANK DEFORD**
> **ON *RUNNING WITH JESUS***
> **BY MALCOLM BOYD**

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WHAT THE MAGAZINE EXPERTS ARE SAYING...

Contentville's Magazine Experts explain what's going on each month in the magazines they cover. Here's what some of them have said recently.

VISIT THE EXPERTS

- Contributing Editors
- Magazine Experts
- Independent Booksellers
- Academic Experts

Susan Burton discovers that even *American Cheerleader* cares about biased reporting—the magazine's media watchdogs issue a thumbs-down to the *Haverhill Gazette* story that scoffs, "Most of the rug rats in romper rooms across the country could execute the maneuvers at this camp."

Everyone has an opinion on the presidential race: Clinton's former senior adviser Rahm Emanuel peruses the different kinds of candidate coverage that have appeared recently, from *Business Week*'s economic comparison to *The New Yorker*'s buzz-worthy Gore profile.

The Kursk submarine disaster attracted a huge amount of media attention—but what really happened? Timothy Ferris studies Tom Clancy's *Newsweek* analysis and other incisive articles to focus on Russia, submarine warfare, and the nuclear threat we face in today's post-Cold War era.

Renowned former hacker Kevin Mitnick combs computer magazines and discovers that cyberbegging is the latest way to ask for spare change. Also: how to protect yourself from computer viruses and whether or not online gambling is just a sucker's game.

The models may be thin, but fall fashion issues are putting on the pounds. Elaina Richardson, former editor of *Elle*, looks at this season's juggernauts and analyzes why so many consumers are getting their style tips elsewhere.

Sure, the name may be catchy, but what about the content? John R. Quain zooms in on the launch of "insistently hip" *Grok*, an *Industry Standard* spin off and the latest technology rag to contend that cyber geeks have become Hollywood-cool.

Even spiritual magazines get caught up in the spirit of the political season. Winifred Gallagher rounds up the offerings, such as the *Shambhala Sun* profile of Jerry Brown and the *Sojourners* investigation into the alarming rise of "virtual hate."

Napster: Is it revolutionary or is it stealing? Marketplace commentary editor Martha Little sifts through the coverage, pro and con, and helps confused readers draw their own conclusions.

> "Fashion magazines have been scooped. They've lost their niche market, and their news pool is now dipped into by virtually every form of media: the same runway shots appearing in venue after venue, the same Prada bowling bag featured around the globe."

ELAINA RICHARDSON
FASHION

OUR MAGAZINE EXPERTS

SUSAN BURTON
TEEN

ELIZABETH CROW
WOMEN'S AND PARENTING

KATE DE CASTELBAJAC
BEAUTY

DR. EZEKIEL EMANUEL
HEALTH

RAHM EMANUEL
POLITICS

TIMOTHY FERRIS
SCIENCE

WINIFRED GALLAGHER
RELIGION AND SPIRITUALITY

MATTHEW GOODMAN
COOKING

STÉPHANE HOUY-TOWNER
FASHION

THE STAFF OF *MARKETPLACE*
MONEY AND FINANCE

KEVIN MITNICK
COMPUTERS

KEITH OLBERMANN
SPORTS

CHEE PEARLMAN
DESIGN

JOHN R. QUAIN
TECHNOLOGY

DANIEL RADOSH
ENTERTAINMENT

ELAINA RICHARDSON
FASHION

MICHAEL SEGELL
MEN'S

RECENT COMMENTARY FROM ONE OF OUR EXPERTS:

Keith Olbermann

OFF THE RACK WITH KEITH OLBERMANN

In the last month, nearly every mainstream sports publication has offered a long paean to at least one of three sportsmen: Lance Armstrong, Kurt Warner, and Tiger Woods. Armstrong is invariably presented as not merely the world's top bicyclist but also its top cancer survivor. No article about Warner can resist retelling his rise from Iowa supermarket stock boy to Super Bowl-winning quarterback. And Woods, of course, is Babe Ruth, Michael Jordan, Jack Nicklaus, and Jackie Robinson all rolled into one.

Not once has any of these profiles addressed any of these athletes' visits to the moral middle ground. Each man has received his multimillion-dollar ticket into the world of advertising, each is a member of the union that includes television commercial actors, and each has happily ignored that union's strike—one that has sent tens of thousands of extremely underpaid actors onto picket lines and into penury.

PHOTOGRAPH BY KARIN BAER

Keith Olbermann *is host and executive producer of the cable program* The Keith Olbermann Evening News *and host of baseball coverage on Fox. He has written on sports and politics for* Time, Rolling Stone, Playboy, USA Today, Baseball Weekly, The New York Times, *the* Los Angeles Times, Sports Illustrated, *and* Brill's Content. *He is the author, with Dan Patrick, of* The Big Show.

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BEHIND THE CONTENT

A SAMPLING OF CONTENTVILLE'S LATEST EDITORIAL FEATURES

BOOKS

OPEN ON MY DESK Whether creating a historical novel or a biography of Alfred Hitchcock, authors must read to write. Find out what writers Kevin Baker and Patrick McGilligan are reading for their next books.

THE MOVEABLE FEAST Contentville's book-party columnist recounts two lively celebrations for two late, great authors: Joseph Heller and F. Scott Fitzgerald

DIARY OF A BOOK SCOUT Our industry spy tells us that women are all the rage these days, with publishers eager to snatch up a novel featuring "a raving, wedding-obsessed lunatic" and a nonfiction account of a female private eye in New York City.

CRITICS' CHORUS A breakdown of who loved and who loathed Joe Eszterhas's *American Rhapsody*

THE CONTENTVILLE AUTHOR Q&A To coincide with the release of *The Bridegroom*, Ha Jin answers the 17 questions we always ask.

WHEN READING IS NEW Children's book author and NPR commentator Daniel Pinkwater describes *Barn Cat* as a rare thing: a counting book so beautiful that it towers over the rest.

THE LAST WORD Frederick Reiken, author of *The Lost Legends of New Jersey*, contemplates two inspirational forces: place and memory. An excerpt:

FREDERICK REIKEN
THE LOST LEGENDS OF NEW JERSEY

"Because all of these landmarks and visual memories were the precise seeds that gave rise to my novelistic impulse, I had avoided Livingston, to some extent, for fear that seeing the town as it is now might cause the landscape to lose some of its larger-than-life quality. Upon returning there last August, however, I immediately found that the archetypal quality was still present. In fact, the memories felt enhanced, almost holographic."

ONLY AT CONTENTVILLE From an essay originally given as a lecture by André Aciman to a literary "outtake" from George Saunders's collection, *Pastoralia*, a menu of genre-defying pieces of writing you'll find online only at Contentville

BOOK NEWS Daphne Merkin ruminates on our culture's fascination with the darker side of celebrity and its insatiable appetite for tell-all memoirs such as Margaret Salinger's *Dream Catchers*.

LITERARY WANDERER Literary adventurer Geoff Dyer discusses the haunting presence of Books Not Yet Read, found on every reader's bookshelf.

MAGAZINES

THE CONTENTVILLE EDITOR Q&A Behind the scenes with Dina Gan, editor of *A. Magazine*, and *High Times* editor Steve Hager

THE NOUVEAU NICHE A rundown of newcomers to the niche-magazine scene

LAUNCH OF THE MONTH Reports on magazines so new that the ink on their pages is still wet

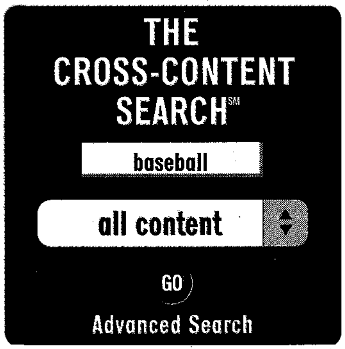
DISSERTATIONS

DISSERTATIONS DECONSTRUCTED Mark Oppenheimer on Martin Luther King Jr.'s dissertation "A Comparison of the Conceptions of God in the thinking of Paul Tillich and Henry Nelson Wieman"

THE CROSS

BASEBALL FEVER COMES TO CONTENTVILLE

Look for the new biography *Joe DiMaggio: The Hero's Life* available on October 17, and find other items from the diamond, such as Lou Gehrig's farewell address to his fans and the Last Will and Testament of Joseph P. DiMaggio. If you type in "baseball" and click on the "GO" button, you get the following results:



BOOKS

A Prayer for Owen Meany by Irving, John
Fair Ball: A Fan's Case for Baseball by Costas, Bob
All Century Team by Vancil, Mark
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MAGAZINES

Baseball Digest
Sporting News

ARCHIVES

Where Are They Now?, Baseball Digest, June 2000
Former Cub Infielder Bobby Sturgeon Remembers Sharp Feuds Of 1940's, Baseball Digest, June 2000
Rookie Scouting Reports on Former Stars, Baseball Digest, June 2000
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DISSERTATIONS

The Relationship Between Athletic Team Psycho-Social Environment and State Anxiety, Ewees, Khaireldin Ali Ahmed
The Metafictional Novel: A Comparative Study, McDonough, Matthew J.
Bunt or Swing Away: An Examination of Community Decisions to Invest in Major League Baseball Spring Training Facilities, Swoboda, Dale Patric
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MAGAZINES **BOOKS**
STUDY GUIDES **DISSERTATIONS**

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Minnesota Twins v. Minnesota MLB Antitrust Case, Apr. 29, 1999
Last Will and Testament of Joseph P. DiMaggio, May 21, 1996
Federal Club v. National League MLB Antitrust Original SC Decision, May 29, 1922
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SPEECHES

Testimony before the House Un-American Activities Committee, Robinson, Jackie, Jul. 18, 1949
Lou Gehrig's farewell address to his fans, Gehrig, Lou, Jul. 4, 1939
On the punishment which should be given to eight Chicago White Sox, Prindeville, Edward, Jul. 29, 1920
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TRANSCRIPTS

Good Morning America, Sep. 7, 2000
The 700 Club, Aug. 31, 2000
The Early Show, Aug. 25, 2000
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HARD-TO-FIND BOOKS

GI Had Fun by Schacht, Al and Murray Goodman, 1945
Rhubarb by Smith, H. Allen, 1946
Prospect by Littlefield, Bill, 1989
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EDITORIAL*

Professor's Picks on Life in Brooklyn, Craig Steven Wilder, May 23, 2000
Professor's Picks on the History of Baseball, G. Edward White, May 23, 2000
Current Titles in Young Adult, Catherine Donaghy, Jun. 12, 2000
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*Articles commissioned by Contentville to help you decide what is and isn't worth reading—FOR FREE!

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Located in the upper left corner of Contentville.com, the Cross-Content Search℠ finds children's books, archived articles, speeches, dissertations, and TV transcripts about this spooky holiday. If you type in "Halloween", and click on the "GO" button you get the following results:

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BOOKS

Barney's Trick or Treat by Berthal, Mark S.
Barney's Halloween Party by Dudko, Mary Ann
The Simpsons Forever!: A Complete Guide to Our Favorite Family...Continued by Groening, Matt
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ARCHIVES

Scaring up share for Halloween holiday, Discount Store News, Apr. 3, 2000
SFA's Halloween Promotion Boosts Snack Sales!, Snack Food & Wholesale Bakery, March, 2000
The Haunted Pool, Parks & Recreation, February, 2000
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DISSERTATIONS

Scripts and Personal Narratives Told by 7-Year-Old Children with and without Language Disorders, Pecora, Marian West
The Effects of Arousal and Group Presence on the Altruistic Donations of Halloween Trick or Treaters, Endresen, Karen Westford
'First Persons': A Collection of Short Fiction, Lyon, Kenneth Dana
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SPEECHES

Address given following the radio broadcast of "War of the Worlds", Welles, Orson, Oct. 30, 1938

TRANSCRIPTS

World News This Morning, Nov. 3, 1999
CBS Morning News, Nov. 1, 1999
Saturday Morning, Oct. 30, 1999
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HARD-TO-FIND BOOKS

Ghosts, Witches, and Things Like That by Hunt Roderick, 1984
Winter's Eve by Belting, Natalia Maree, 1969
Halloween: A Fantasy in Three Acts by Werner, Ken, 1981
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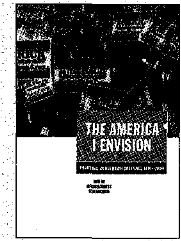
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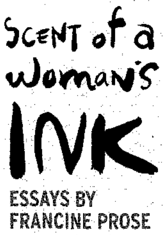
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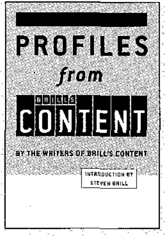
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INTRODUCTION BY STEVEN BRILL

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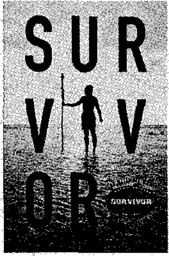

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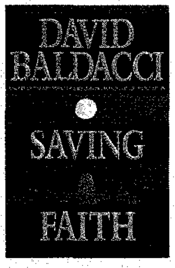
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A political thriller from David Baldacci, best-selling author of *Absolute Power*.

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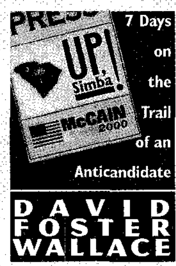
UP, Simba
7 Days on the Trail of an Anticandidate
McCAIN 2000
DAVID FOSTER WALLACE

David Foster Wallace, author of *Infinite Jest*, turns his wit to the subject of our political system in this essay—published as an original e-book—describing his week on the road with Senator John McCain's presidential campaign.

CHAPTER ONE

Sometimes the best way to judge whether you'll enjoy a book is to read the first chapter. It helps you get a feel for the style and voice of the author. To that end,Contentville has made available the first chapters of more than 5,000 titles, including those here from recent books of note. We hope you enjoy them as much as we did.

- THE BEAR AND THE DRAGON by Tom Clancy
- THE BLIND ASSASSIN by Margaret Atwood
- THE PRINCE OF TENNESSEE: HOW AL GORE MET HIS FATE by David Maraniss and Ellen Nakashim
- PURPLE CANE ROAD by James Lee Burke
- DRIVING MR. ALBERT: A TRIP ACROSS AMERICA WITH EINSTEIN'S BRAIN by Michael Paterniti
- INNOCENCE by Jane Mendelsohn
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Murder, They Rote

Bush and Gore debated with all the wit and subtlety of rhinos. And who was the loser? Actually, there were 46 million of us.

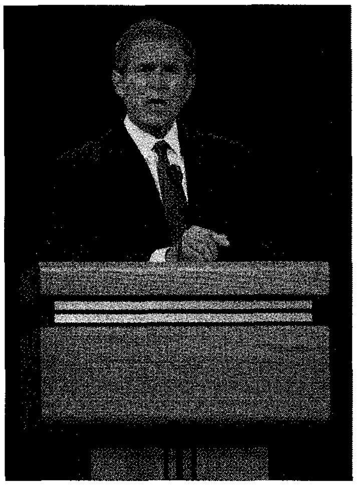
THE PRELUDE TO THE DEBATE, which you could catch through the open mike and camera on C-SPAN, was weird enough that it seemed, for a second, that something could happen here, that there was tension rising. "You are going to remain absolutely silent," said Jim Lehrer, with a rictus expression, to his audience. "I have been known to turn around and humiliate people before everyone they have known in the world." His overly brown hair matched his brown tie. "If I hear a cell phone or a pager go off . . ." Boy, oh, boy.

It seemed quite appropriate to set a high-school tone here in the Clark Athletic Center at the University of Massachusetts in Boston. Authority for authority's sake. Rules. Threats. A logic wholly impenetrable to anyone who tries to figure it out. Indeed, what is the point of a silent audience? Why, then, is there an audience at all?

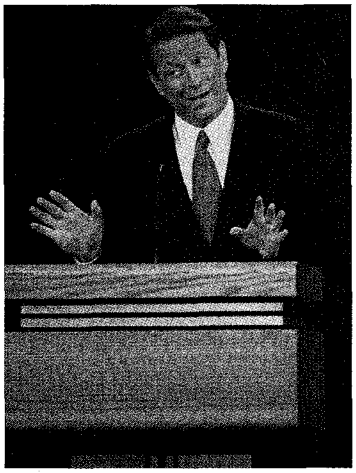
As in high school, there was some institutional thing being clumsily defended here. You weren't allowed to question too closely what was going on.

Still, the tension, and possibly the illogic, seemed to get my children's attention. They were *my* captive audience. They were here because I had commanded them to be; then, when that didn't work, I had sulked a bit. ("This is important to me. I watched debates with my father. Fine, I'll watch alone.") There were other shows and videos they would rather have been watching; there was even homework they were, suddenly, desperate to be doing. I said, when I succeeded in getting them in front of the television, how much it meant to me that we would be watching this together.

"I hate America," said my oldest daughter.



Full bore: The debate had the polish of improv and the spontaneity of a script.



My real motive, however, for promoting this family gathering was not to prompt a civics lesson. I was trying, with the only focus group I had at hand, to marshal a body of opinion before the media marshaled its own. We would be like a white-supremacist family, with pure views and beliefs, here in our redoubt before the media could corrupt us.

To each of my children, one soon to be 17, one 13, one 9, and to my willing but sleepy wife, I handed a scratch pad and a pencil, and set the rules: "For any detail, any word choice, any look, anything at all that gives you a good feeling, award a point."

As soon as they appeared, Gore stage right, Bush stage left, each to his solid high-school-like podium on the patriotically decorated stage and then into the preselected camera shot, from middle button to top of head, I knew I was going to have to work hard to keep my personal focus group in place. Even that I was inviting ridicule—Gore with his morticianlike makeup, I pointed out, and Bush with his natural death look—did not soften up my crowd. Gore and Bush weren't interesting enough to make fun of. Close scrutiny requires some devotion.

It was bad from the opening. Gore took the pitch and swung with a list. That is how the man speaks and, quite surely, how he thinks. Then Bush responded with monotonous mock-cheerful salesman talk, believing, obviously, that if you keep your inflection affable and even, people will agree with you.

"No," said Susanna, my middle child, involuntarily, meaning the pain of it.

But Steven, my youngest, had pencil poised. I offered some pointers on how he might tell these two utterly unremarkable and lackluster gentlemen, with their poor speaking and presentational abilities, apart. "Give a point to whoever you think looks better."

"Bush isn't breathing very well," said Elizabeth, my oldest.

"Wonderful observation!" I said encouragingly and noted, too, that Bush seemed to have trouble controlling his mouth.

"Wouldn't it be cool if they had to bring out oxygen . . . ?"

"This is so stupid," Susanna said, shaking her head, but her notes were, I'll bet, as good as Candy Crowley's. "Formal and unfriendly," she said of Gore in the opening rounds. "Meek and defensive," she noted about Bush.

"Are we in the wealthiest one percent?" asked my son.

"Mom's sleeping," said Susanna.

"No, I'm not," said my wife.

". . . the man is running on Mediscare," said Bush, swallowing his punch line but, like a bore, looking around for approval (which was weird, considering the enforced silence of the audience).

". . . under my plan," said Gore, for about the hundredth time.

". . . not only did he invent the Internet, he invented the calculator"—so take that, said Bush, looking around again for further affirmation (if not a Deke hoot).

"I guess Bush has nicer expressions than Gore," said Elizabeth, reluctantly

Photographs by AP/Wide World Photos.

playing the game.

"Look at the way Bush sips his water," said my son with excitement. "He has his tongue out like a dog."

". . . some of our most precious environmental treasures," Gore was saying at the point I noticed my wife had certainly nodded off.

"This is intolerable, Dad—you know that, don't you?" said Elizabeth, rebellion rising. "What could possibly be the point of this? Who could get anything out of it?"

IT TAKES A HIGH-SCHOOL STUDENT TO GET to the elemental high-school question: What are we doing here?

No actual debate was occurring. No toe-to-toe. No real verbal sparring. No live thinking whatsoever.

So what were we measuring or judging?

Possibly just preparation. Indeed, preparation had become a show in and of itself—with Gore's thirteen ordinary schmoes on the beach in Florida. The debate is the presentation of the prep modules. That's the method. You memorize 30 to 40 different paragraphs (Gore, with his wonky St. Albans rote memorization skills, is great at this) that come within striking distance of answering any question that can be asked, and bang. It's plug-and-play. You really can't make a cock-up.

You could argue that a debate's real usefulness is as a beauty show about media skills. A JFK-Nixon rehash about who comes off better on television. But this format is obviously a lesser showcase, long ago supplanted by Larry King, Oprah, and Letterman. What media purpose is served, what media finesse is demonstrated, by a guy behind a podium?

For the candidates, the value of these debates is, obviously, free media time. On a cost-per-thousand basis, debates are a hundred-million-dollar public-interest-coated boondoggle. You can reduce it not just to an economic thing but also to an ego thing. Guys who run for president like to go on television. These two both have mothers watching them. And you can't get more exposure than an all-network event (even with a disdainful Fox and a waffling NBC). This is a rush.

On the other hand, it's an incredibly stupid risk. A stumble, a mumble, a look at your watch, the other guy's shameless mawkishness can compromise the years you've put in and all the money you've begged. This is not prudent. (Of course, now it's gotten to be a game of chicken—damned if you do, damned if you don't.) Which is why we get the safe and banal prep modules.

And then there's the media itself. One clear message sent by the debates is that there is no real election without the media; we are the instrument and the arbiter of the process. This is our event. Representing the media—Republican at this podium, Democrat at this podium, Media at the podium over there—is Jim Lehrer, making a career out of his role as a presidential-debate moderator and as the face of media authority and probity. Indeed, the cult of *McNeil-Lehrer* (McNeil was Lehrer's comparatively more vivid partner before he retired five years ago) is about pretending that there is no media, that the *NewsHour* delivers news in some old-time, purer fashion. Lehrer is about extreme neutrality. Being a completely boring cipher apparently translates somehow into profundity and turns you into an honest broker. Then, too, he is an acceptable moderator to the candidates because he's firmly predictable. There will be no surprises from Jim. No Russert shivs. There is also a demographic point. Young people don't watch debates; older people do. And older people like Jim.

> *"There's intense pain in my house, and a deep sense that we are the only people so suffering in America.* **So who are the 46 million people** *supposedly watching this? Is this rating number like a Milosevic vote?"*

THERE'S INTENSE PAIN IN MY HOUSE, AND a deep sense that we are the only people so suffering in America. So who are the 46 million other people supposedly watching this? Can it be true? Or is this rating number like a Milosevic vote? Certainly on some level it must be: Forty-six million are not following this with even minimal attentiveness. Not possible. Even the wait for a blooper, which would make this all somehow worthwhile, cannot be sustained by this barren stage.

By the end, I am the only one in my house left here. *(continued on page 131)*

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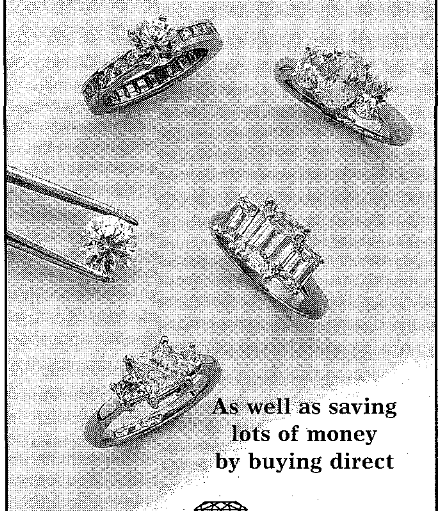

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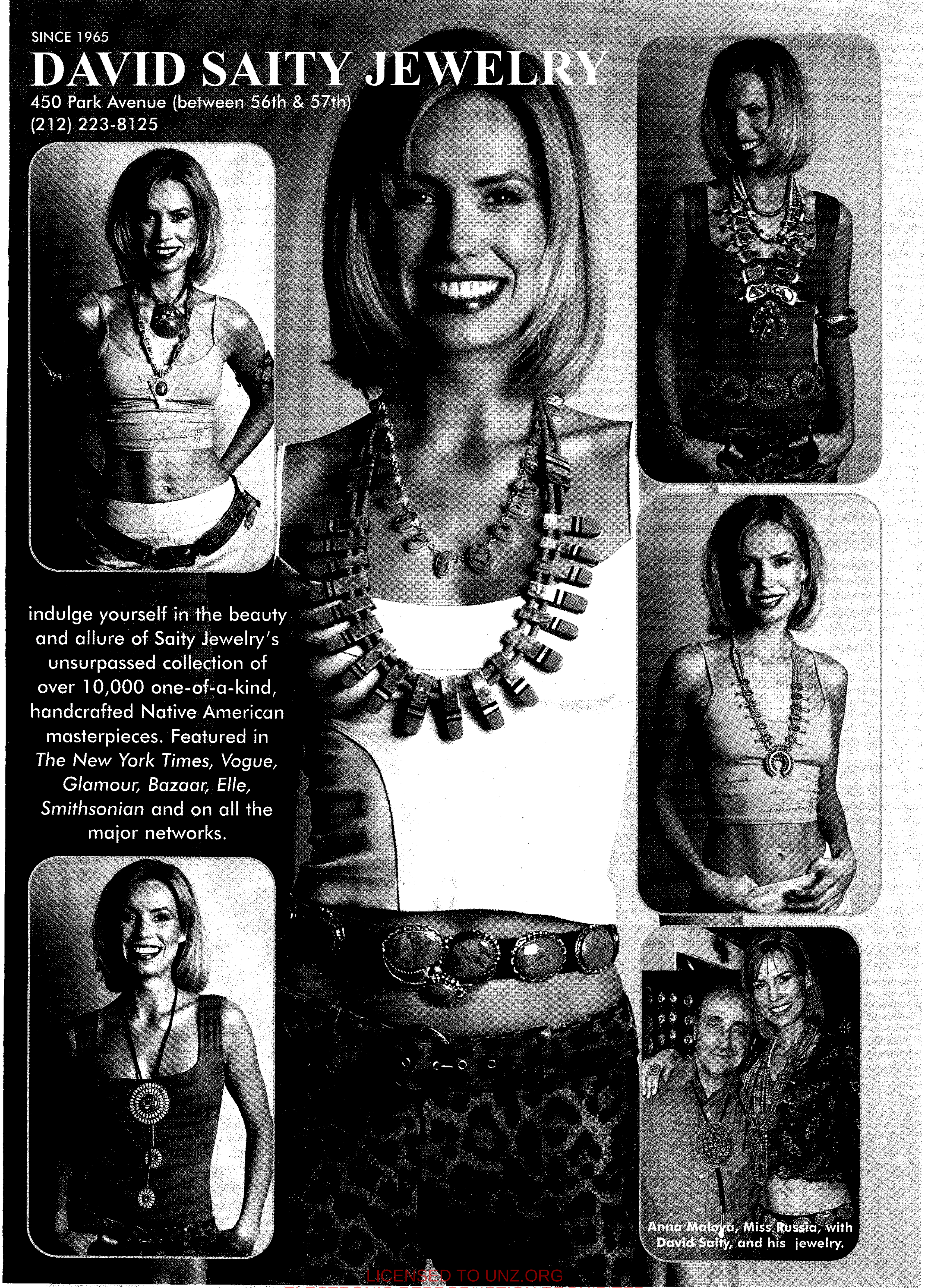

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Anna Maloya, Miss Russia, with David Saity, and his jewelry.

THE CULTURE BUSINESS JEREMY GERARD

Candor and Web

Once, Broadway news and gossip was limited to the newspaper columns of a boldfaced few. But the Internet has made Walter Winchells of us all.

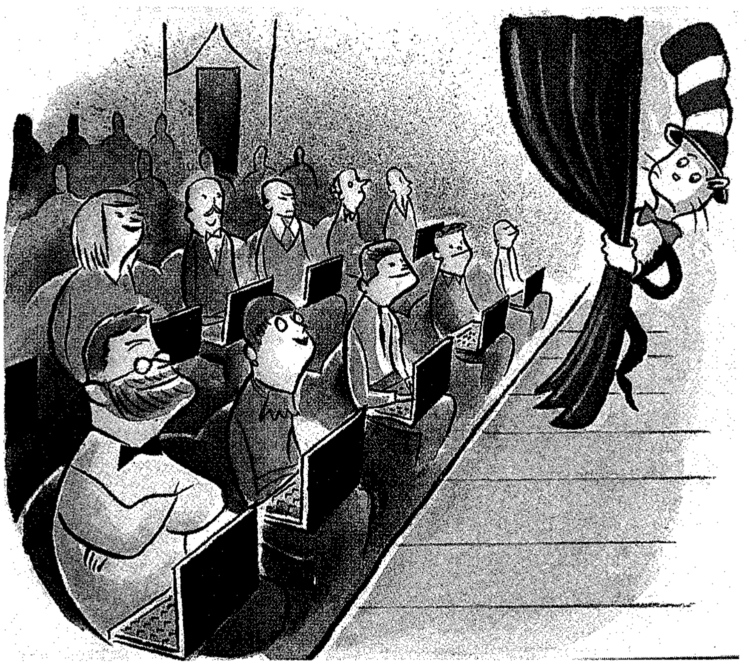
'NO LEGS, NO JOKES, NO chance!"

Producer Mike Todd didn't have time to stay for the second act of *Away We Go!*, but he managed to convey that two-big-thumbs-down to Walter Winchell, who quoted it anonymously among the reactions of the catty New York theater crowd who'd made their way to New Haven for the opening night of Rodgers and Hammerstein's first musical. By the time the show arrived in New York three weeks later, any problems plaguing it had been jettisoned with its name. *Oklahoma!* opened at the St. James Theatre on March 31, 1943, and, notwithstanding Mike Todd's pronouncement, ran more than five years, making musical-theater history in the bargain.

Had *Away We Go!* been suffering through tryout angst today, the future Mr. Liz Taylor would almost certainly have headed not for the telephone or Western Union to pronounce judgment but to his laptop. So would a great many of his fellow theatergoers—all of them skipping the middleman and hitting a wider audience. For in the Internet age, the phrase *Everybody's a critic* has become a literal fact. In the fractious, high-stakes world of Broadway producing, where mounting a turkey is every bit as daunting as mounting a hit (and always more expensive), a dispatch from the front by "Mackie_Maniac" or "bruceb" can carry as much weight as Mike Todd's.

This torrent of gossip, news, amusing tidbits, and reviews—most of them unfiltered, unverifiable, and true—in chat rooms and on bulletin boards at sites such as playbill.com, broadway.com, and talkinbroadway.com, is throwing producers and the reporters covering them for a loop. Why? For the same reason the Web has turned every other industry inside out: It's democratized something that used to be the exclusive purview of an entrenched elite, and the entrenched elite ain't happy.

Consider the case of *Seussical the Musical*, one of several big shows staking a claim on your wallet this fall. It is the work of musical-theater veterans, and it has built-in family appeal and a name brand—all precious commodities in a time when shows command $90 a ticket and still need to run for years to make back the cost of producing them. But even before the first preview of its tryout at Boston's Colonial Theatre, news of trouble in Whoville began circulating on the Web, and by the time the show opened there on September 6, every seam in *Seussical* stood revealed. The second act was in trouble. The costumes were all wrong. The casting was weird. There were too many plotlines and they weren't coming together. Scores if not hundreds of people—including some obviously connected to the show—were publicly charting the Cat in the Hat's arduous progress online.



"A theater insider informed me last night that Rob Marshall was doing more than 'adding an extra pair of eyes' to *Seussical*," bruceb wrote on Talkin' Broadway when word of the popular director's presence on the set got out. News of the inevitable Broadway postponements, first of the previews and then of the November 9 opening, spread quickly through the Web samizdat. Reports of *Seussical*'s woes also appeared in, among other papers, the New York *Times* and the *Post* (whose cheerfully fang-in-cheek Broadway columnist, Michael Riedel, is the most aggressive reporter of the lot). Their competition was as much with the Websites as with one another, and the Websites often came out ahead.

"It's got to make it really hard for the columnists," says Adrian Bryan-Brown, one of Broadway's most influential press agents and a devout Web surfer, "because *nothing* holds."

WHO BUT THE MOST *VARIETY*-grosses-obsessed Broadway nerd cares about this stuff?

For most of the past century, "the road"—Boston, New Haven, Philadelphia, and Washington, D.C., among other cities—was where plays and musicals tried out before opening on Broadway. The road offered producers a useful conspiracy of time, artists, audiences, and critics to get a show right, mostly beyond the scrutiny of the New York press. Ticket buyers knew they were seeing a work in progress, and well-regarded critics like Elliot Norton at the Boston *Herald American* and Richard Coe at the Washington *Post* brought an

Illustration by Marcellus Hall.

insider-outsider's eye to pointing out a show's strengths and weaknesses. For the most part, showbiz types back in New York followed a show's progress through the grapevine and in the trades. In general, a producer could count on opening in New York before a fresh audience, one that hadn't been inundated with backstage chatter and the partisan musings of a thousand armchair critics.

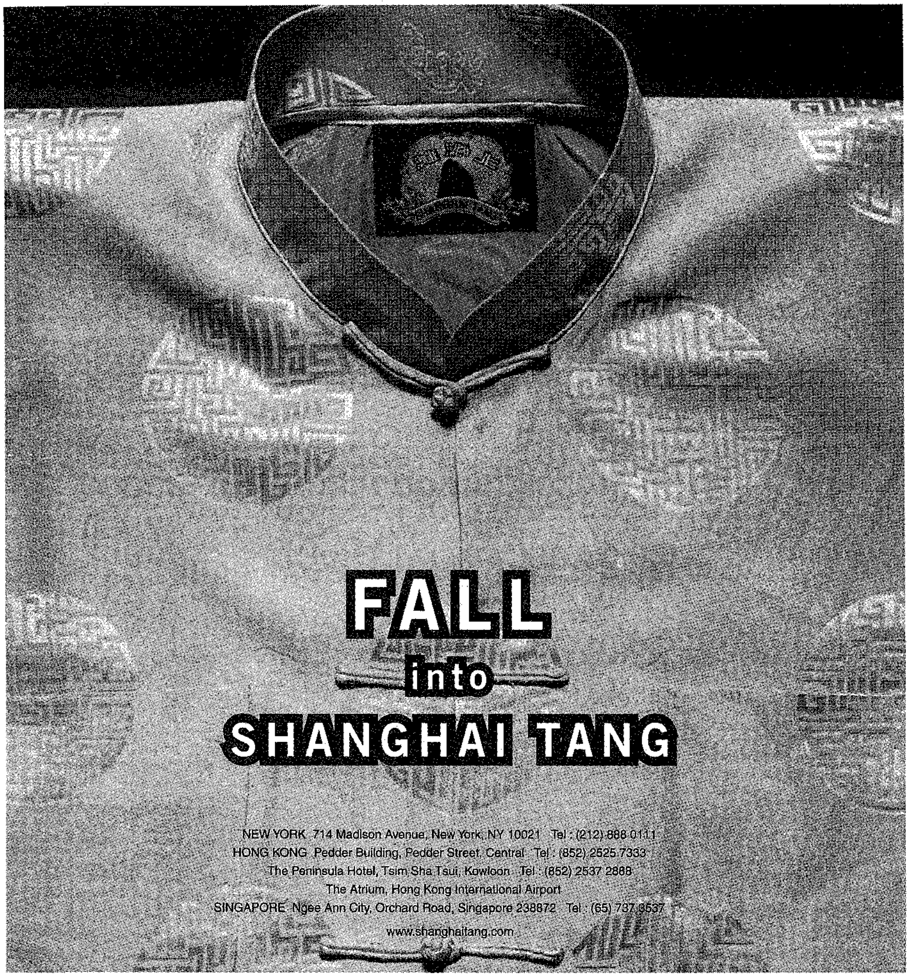
Well, those days are as dead as Rodgers and Hammerstein. The entertainment media have a bottomless maw to fill, which is why information that used to be the province of trade papers—from TV ratings to book sales to Broadway box-office receipts—now runs in family newspapers right along with progress reports on shows gestating, often painfully, before opening. The Web has pushed that change to the next level, bypassing the papers altogether.

> *"The entertainment media have a* **bottomless maw to fill,** *which is why information that used to be the province of trade papers—TV ratings, book sales, Broadway box-office grosses—now runs in family newspapers."*

In 1980, Cliff Jahr, reporting a story about the creation of the musical *42nd Street* for the *Times,* bought a ticket for the first preview at the Winter Garden Theatre. When the producer, David Merrick, found out, he abruptly canceled the performance, later saying he'd sent everyone home because "a snake was loose in the audience."

These days, there's a good chance most of the house is filled with snakes, and the Internet is their rattle. Or, to put it another way, the Web is the Fisher-Price baby monitor of Broadway, broadcasting each night's mewling to an audience of voyeurs before the cherished child is ready to seek its fortune in the world.

Then again, maybe you, Mr. and Mrs. Producer, will luck out and have "jdm" in your preview audience, as he was recently at *The Full Monty.* "One of the biggest crowd pleasers I have ever seen!" jdm posted, in a perfect imitation of a critic's rave. "And this is from over 30 years of theatergoing." Call the *Post!* ▬



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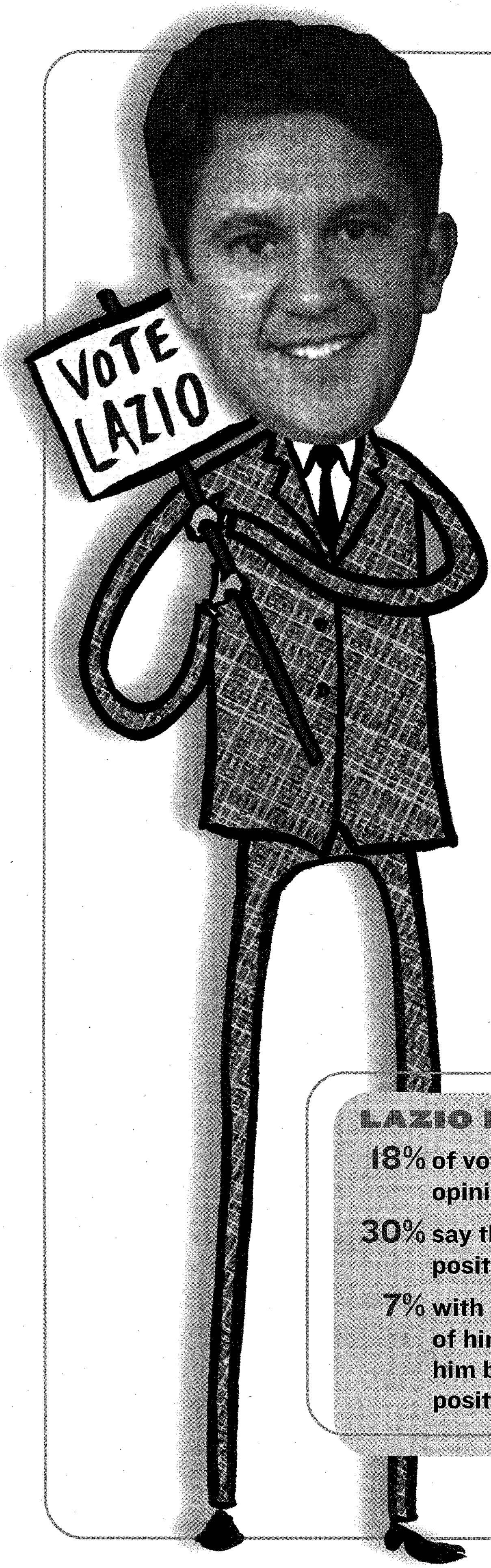


RICK & HILLARY: WHO DO YOU THINK THEY ARE?

FOR SIXTEEN MONTHS NOW, HILLARY CLINTON HAS BASED her Senate candidacy on one belief only: She will win on the issues. Reporters have tried, in a thousand ways, to get her to say something, anything, about herself, begged her to take part in that eternal New York campaign ritual that calls on candidates not so much to take positions as to embody and celebrate some aspect of our collective personality.

Hillary has run *against* personality. From the moment she entered the race, her advisers have believed that their guarded candidate couldn't win a personality fight, against either the bumptious Rudy or the nice guy Rick. But she could win an issues fight. So out they rolled, one after the other.

Rick Lazio's campaign has tilted toward talking about character—more hers than his. *You can't trust her,* his ads have said. This election, he told reporters recently, will "determine whether or not character still counts in public service, whether or not integrity matters."

So with a month to go, which matters more? The results of a statewide *New York* poll conducted in late September suggest that, unlike in the presidential race, character trumps issues. The poll—conducted jointly by the Global Strategy Group, a Democratic polling firm, and the Polling Company, a Republican group—found, for example, that respondents who like *or* dislike either candidate do so more on the basis of personal characteristics than of issues.

With his convention speech—its march of issues and the "I'm my own man" line—Al Gore managed to turn the presidential election into a race about substance instead of style. But Hillary couldn't quite do that in New York. First of all, she is, and to a certain segment of voters always will be, an issue herself. And second, too much focus on issues is

LAZIO HAS ISSUES

18% of voters still have no opinion of Rick Lazio.

30% say they don't know his positions on issues.

7% with favorable opinions of him say they like him because of his positions on issues.

The poll was conducted for New York *as a joint venture of the Polling Company and Global Strategy Group, Inc.*

An exclusive new poll explores the perceptions and attitudes driving the campaign and finds that though Hillary would win hands-down on issues, character counts, too (but not precisely the way Lazio thinks it should).

BY MICHAEL TOMASKY

VOTE
HiLLARY

not the New York way. Two Octobers ago, no one could say where Al D'Amato and Chuck Schumer stood on Social Security, but everyone knew who called whom a *putzhead.*

Character matters, but public emphasis on character issues is not the automatic winner for Lazio that one might assume. How can this be? For one thing, it's because the poll—which has Hillary leading narrowly, by 47 percent to 45 percent, including leaners—shows that the number of Hillary admirers is now equal to the number of Hillary haters. When people were asked, for example, whether their basic view of Hillary was favorable or unfavorable, favorable won, 52 to 43 percent. Within those categories, 28 percent had a strongly favorable view of her and 29 percent a strongly unfavorable view. These two groups now cancel each other out. "We've always felt," says Clinton pollster Mark Penn, "that there are a lot of people out there with enthusiasm for her. It's been one of the most undercovered stories of this campaign."

There's another reason, too, which is that it looks like people define character more broadly than the media does. Or at least that honesty is just one of several factors most people weigh in deciding how to vote. This poll shows that voters who like Hillary Clinton do so for a range of reasons, even if those reasons can be vague. When we asked people who viewed her favorably what it was they liked about her, 13 percent said—well, they just liked her. Another 9 percent said they liked her because she was strong, 7 percent said knowledgeable, and smaller percentages gave answers like smart, caring, hardworking, capable, and poised. The reasons people didn't like her were mostly the ones you'd expect: not from New York, ac-

WHAT MAKES HILLARY RUN?

29% **don't know why she is running for the Senate.**

46% **think Hillary wants to use the Senate as a stepping stone to the presidency.**

42% **believe Hillary is committed to serving New Yorkers.**

Illustrations by David Goldin

cording to 24 percent, and not trustworthy, said 22 percent.

The attributes respondents said they liked about Lazio—whose overall favorable-to-unfavorable rating was 45 to 36 percent—were similarly mixed. To 22 percent, the best thing about him is that he's from New York; 13 percent cited his experience in office in New York, and 9 percent think he has new ideas. Among those who viewed him unfavorably, 9 percent said it was because he's attacked Hillary; another 9 percent didn't like his debate performance.

Character is further complicated by split decisions on which candidate possesses what traits. Respondents regarded Hillary as more ambitious (55 to 22 percent) and more out of touch (38 to 30 percent). And Lazio was indeed judged more honest, by 44 to 28 percent. But respondents also regard Hillary as more intelligent by 59 to 19 percent and more senatorial by 45 to 36 percent. So the verdict on character-related questions is actually mixed.

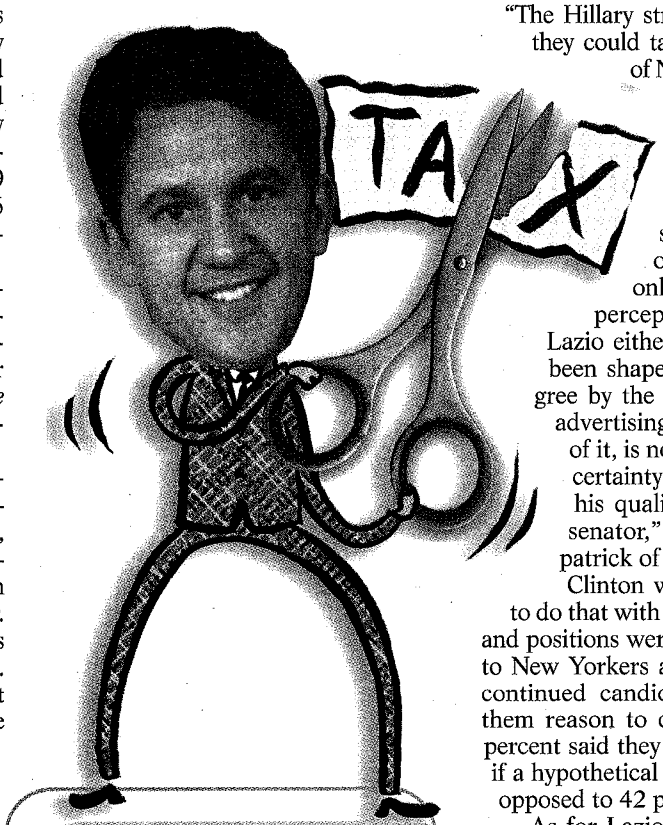
"Everybody wants politicians to be honest," says Jef Pollock of the Global Strategy Group. "But they don't believe politicians are by and large honest. So character is also about *Is this someone I can like over the next six years and let into my living room?*"

None of this is to say that Hillary Clinton has won the hearts of New York voters. But the poll results do suggest that, with her nonstop campaigning and bottomless desire for the job, she has worn away at some of the animus against her. We asked people why they thought, at this late date, she was running for the Senate. The largest number was "Don't know," at 29 percent. But 25 percent believed she was running because she'd be a great senator, and 17 percent said she was in the race because she cares about the people of New York. Sixteen percent said she was deflecting attention from her husband's impeachment, and 12 percent said she wanted to get away from Bill.

Also, by 40 to 15 percent, more people said their opinion of her had gotten better over the past year and a half than said it had gotten worse (42 percent said their view of her hadn't changed). People remain strongly divided, though, on her motive for running. Forty-two percent said she wanted to serve New York, and 46 percent said she was using the race as a stepping stone for the presidency.

And finally, the carpetbag still looms fairly large. When asked what their chief hesitation in backing Hillary would be, 32 percent said it was because she's not from New York, nearly double the "Clinton fatigue" number of 17 percent. The campaign has done little to eat into people's resistance to her—the reserve of dislike is pretty much the size it's always been.

Those kinds of numbers are so-so for her, and because her campaign chose from the beginning to ignore her problems and hope for the best, so-so is about all she could hope for. But in the relentless drive on issues—children, health care, more schools, new Medicare formula, upstate Internet access, media violence, Palestinian school books—the Clinton campaign scored undeniable success. *New York* asked respondents which candidate would do a better job in six issue areas. Hillary won four of them, often by large margins: on improving schools, 52 to 35 percent; improving health care, 60 to 31 percent; protecting Medicare and Social Security, 52 to 31 percent; and getting the state its fair share from Washington, 47 to 36 percent. Lazio prevailed only on lowering taxes, a gimme for any breathing Republican, by 48 to 27 percent, while creating jobs in New York State came out a statistical tie.



ISSUES BY NUMBERS

Who would do a better job improving schools?
52% Hillary 35% Rick

Improving health care?
60% Hillary 31% Rick

Protecting Medicaid and Social Security?
52% Hillary 31% Rick

Lowering taxes?
48% Rick 27% Hillary

"The Hillary strategy was the only one they could take," says Mitchell Moss of New York University. "Ignore the negatives and overwhelm them with competence."

The Clinton campaign, these numbers suggest, has done one other thing well. With only four weeks to go, the perceptions people have of Lazio either remain vague or have been shaped to a considerable degree by the Clinton team's negative advertising. "Her likability, or lack of it, is now rivaled by the lack of certainty many voters have about his qualifications for the job of senator," says Kellyanne Fitzpatrick of the Polling Company.

Clinton wouldn't have been able to do that with Giuliani, whose persona and positions were at least as well known to New Yorkers as her own. Though his continued candidacy might have given them reason to change their minds, 49 percent said they would vote for Giuliani if a hypothetical race were held today, as opposed to 42 percent for Clinton.

As for Lazio, fully 55 percent don't know his position on abortion. Fifteen percent labeled him as pro-choice but against partial-birth abortions (which is closest to his actual position), while 13 percent thought he was against abortion except to save the mother's life, and 10 percent believed he was pro-life. In other words, 78 percent of respondents either didn't know his position or had it wrong. When *New York* asked people what their chief hesitation would be in voting for him, the top answer, at 30 percent, was that they didn't know his positions on the issues. One in five voters still has no opinion of him one way or the other.

This has happened partly because of July and August Clinton-campaign commercials that made Lazio's position an issue—in addition to being against partial-birth abortion, he opposes any federal funding for abortions. And partly it's that Lazio got such a late start in this race

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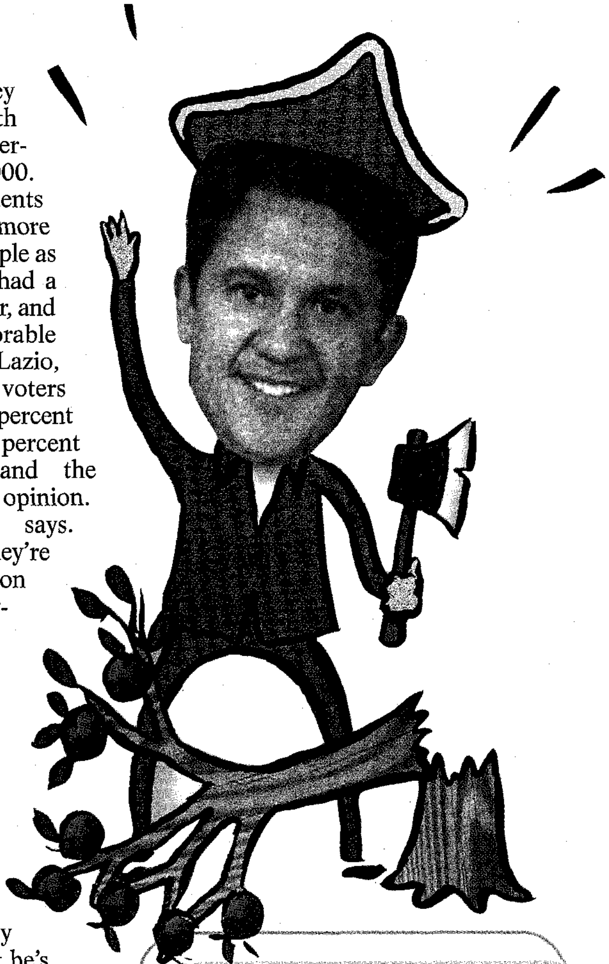
Six hundred likely voters statewide were surveyed from September 20 to 24 for New York *Magazine. The margin of error is ±4 percent.*

COATTAILS

58% say Lieberman on the Gore ticket won't influence their vote in the Senate race.



and hasn't articulated his view clearly. Especially in New York, abortion is one of those rare issues on which liberals can make conservatives—even moderate conservatives—appear to be cosmically evil, whether they are or not.

Lazio's challenge in the next month, says Republican consultant Joseph Mercurio, is to firm up the picture voters have of him and lay off the Hillary-bashing. "Everybody's got that already," Mercurio says. "Her unfavorable rating is going to be there, even among people who are ultimately going to vote for her. If he doesn't start an alternative conversation, that he's an acceptable, moderate, northeastern Republican, and voters want to send a message that Republicans in Washington should be more like George Pataki and less like Jesse Helms, then he's going the wrong way. That's a good conversation for him to have."

THE RACE IS STILL CLOSE. THE UNDECIDED voters, 8 percent in this survey, are, as they have been for months, the prize. Who are they, and what do they think?

The number of undecided voters, says Pollock, is highest in the suburbs. They are more female than male, by about 60 to 40 percent. They tend to be members of no party. And they are wealthier, with household incomes averaging more than $60,000.

Undecided respondents viewed Hillary a little more favorably than the sample as a whole—46 percent had a favorable opinion of her, and 29 percent an unfavorable one. With respect to Lazio, though, undecided voters were all over the place. Just 20 percent viewed him favorably, 32 percent viewed him unfavorably, and the rest—nearly half—had no opinion. "They're frozen," Pollock says. "They'd like to like him, but they're not sure. That's one reason they're undecided." This suggests that the Lazio campaign just hasn't given undecided voters a reason to back him. If it can, the potential votes may be there. "We consider the undecided voters to be undecided about Hillary, and we believe we can convince them to come our way," says Mollie Fullington, a spokeswoman for the Lazio campaign. "Rick Lazio has only been in the race since May, yet he's still dead even."

The foggy image undecided voters have of Lazio is borne out in other questions. Among the entire sample, 30 percent said they didn't know his positions on the issues. Undecided voters were even more unclear: Seventy-nine percent didn't know his position on abortion, compared with 55 percent overall (although it should be noted that the undecided sample size was rather small).

Even so, Lazio does best in the suburbs and upstate, where voters who have made up their minds tilt strongly toward him. City residents and upstaters view Hillary more favorably than unfavorably. But in the suburbs, she's seen more unfavorably, by 54 to 37 percent. And in the head-to-head matchup, Lazio thumps her in the 'burbs, 52 to 33 percent.

The city, of course, is where Hillary is strongest. All the earlier problems, over the FALN and Suha Arafat, seem ironed out now. Her support among Jews is three-to-one, and a third of Jewish respondents said seeing Joe Lieberman campaign with her would make them more likely to vote for her (again, a small sample size). Still, she leads Lazio 63 to 30 here and will most likely hit the 65 or 70 percent a Democrat needs. Upstate, Lazio leads by just 50 to 45 percent. That's where he'll be spending most of his final four weeks, and it's where he needs to be, because a five-point upstate lead for a Republican won't cut it. But as these numbers show and as most people watching this race closely agree, he needs to do more than just show up.

SENATOR RUDY?

49% say they'd vote for Giuliani if he were still running against Hillary.

42% say they'd vote for Hillary.

53% rate Rudy favorably.
34% unfavorably.

52% rate Hillary favorably.
43% unfavorably.

45% rate Rick favorably.
36% unfavorably.

CHARACTER COUNTS

Who's more ambitious?
55% Hillary 22% Rick

More intelligent?
59% Hillary 19% Rick

More senatorial?
45% Hillary 36% Rick

More honest?
44% Rick 28% Hillary

More likable?
45% Rick 38% Hillary

More out of touch?
38% Hillary 30% Rick

FOR
HILLARY
SENATE

HILLARY'S NIXON PROBLEM

She's armored, defensive, uneasy. We question her motives, her ambition, her honesty. We might even see her as our dark side. And we're not through with her yet. By Michael Wolff

I KNOW WOMEN WHO SPEND A SIGNIFICANT amount of time analyzing Hillary's plastic surgery. They trace the growth of her chin from Wellesley and Yale, where it is recessed and quavering, to the Senate race, where it is out there and strong. They insist there's been substantial realignment of the axial balance, too: the breaking of the jawbone, the peeling-back of the skin and rearranging of the muscles, which creates a finer symmetry.

I have no idea if Hillary has had such facial surgery. But the truth doesn't matter (nor does it matter that lots of over-50 politicians have had a little work). Any conjecture, allegation, or accusation about Hillary becomes, if not the truth, a working metaphor. What is the most wrenching, painful, shameful thing she could have done (or had done to her) to have gotten this far? She would have done it (or endured it), don't you agree?

Not since Richard Nixon has the essential humanity (does she think what we think, feel what we feel, bleed what we bleed?) of a politician been so much the underlying issue. And, as with Nixon, I think it is fair to assume that with every step Hillary takes in her new political career, the debate over her relative goodness or essential evil (or amorality) will grow.

In some sense, if you are interested in politics as drama, as ongoing story line, as grand sport, this is good news (Nixon's career is the centerpiece of the great age of American politics, and politics paled without him). Hillary is big enough for the stage. Our conflicts can play out in her. She is a potentially heroic or tragic figure.

But she is a comic figure too.

Indeed, part of Hillary's problem in the Senate race, reflecting her own Nixon-like physical discomfort (has she ever looked relaxed in her clothes?), is that she's way too big for it (Nixon was too big when he tried to become governor of California). Certainly the visceral reaction she provokes—from the anybody-but-Hillary anger on the part of her antagonists to the unease or embarrassment on the part of many of her supporters—is much larger, and more complex, than a mere Senate race deserves. It is just an-

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PROFES AND POI

Hillary gets doctors and journali Which levers New York's profess

WELL, IT'S TRUE WHAT THEY SAY. The media *is* pro-Hillary. So are health-care professionals, fashionistas, and lawyers. Rick has the financial-services industry, and advertising professionals are split.

New York asked 600 professionals from around the state—100 from each of the above fields—how they saw the Senate race. Each group included a broad variety of professionals. The media category, for instance, encompassed people in newspapers, radio, television, magazines, and books; the health-care category, doctors, surgeons, and various types of administrators. The financial-services group included planners, advisers, brokers, consultants, and analysts. All the groups are more Democratic than Republican, with health-care professionals skewing the most heavily so and advertising people the most evenly divided.

If it were entirely up to these groups—New York State and City movers, shakers, and attitude-makers—Hillary would win the election 54 to 37 percent, with 8 percent undecided. Heaviest in the First Lady's corner were media professionals, who backed her 62 to 25 percent. Health-care professionals were a close second, at 59 to 32 percent. Fashion people went for the lady in black (at least when she's downstate; upstate, it's pastels) by 56 to 35 percent. The barrister crowd went for the former Rose Law Firm partner with the Yale degree over the ex–assistant Suffolk County D.A. who graduated from American University by 55 to 38 percent. But Wall Street digs Rick: He carried the day among financial professionals by 47 to 43 percent.

George W. Bush has even more reason than Lazio does to be glad that the hoi polloi have the franchise. General impressions of him are more unfavorable than favorable among all of these professions except financial services and advertising, while Al Gore's lowest favorable rating, in the ad world, still tops out

SIONALS TICOS

Rick owns the Street.
will pull behind the curtain.

at 61 percent. Head-to-head, Gore mauled Bush in the white-collar caucus, pulling down a whopping 58 percent of the vote, while Dubya landed just 26 percent. Even Wall Street goes Democratic in the presidential sweepstakes: Financial professionals named Gore as their candidate to the tune of 54 to 30 percent. Advertising professionals, for whatever reason, nursed a sizable soft spot for Ralph Nader. The Raider polled at 11 percent among ad people, which pushed his total statewide vote among these groups up to 6 percent.

One Republican did have better luck: Rudy Giuliani. Even media professionals—though he might have a hard time believing it—had a favorable opinion of the mayor, by 50 to 43 percent. Perhaps counterintuitively, fashion people like Rudy, too, at 50 to 42 percent. Legal professionals carry a brief for the mayor to the tune of 62 to 34 percent (must not have asked many defense lawyers). Only health-care people tilt against him, 36 to 43 percent.

Respondents in all of the groups said Hillary's election would have a more positive impact on them professionally (just 19 percent of media people measured Lazio superior in this regard). Lawyers—and Hillary certainly kept a lot of them busy over the years—favor Mrs. Clinton by 46 to 33 percent.

Like New Yorkers as a whole, every group said education was the top issue facing the state. And all except the ad folks agreed this was Hillary's issue.

Everyone would rather have Hillary over for dinner, lawyers by a striking 68 to 23 percent. And finally, media people and lawyers found Lazio more honest. For whatever *that's* worth.

MICHAEL TOMASKY

This poll was conducted September 20 to 27 by the Polling Company and Global Strategy Group by supplementing the number of professionals already surveyed with names purchased from lists of people who work in the six industries. The margin of error is ±9.8 percent. Numbers in bold on the chart reflect figures that differ by ten or more percentage points from the New York State average.

	ALL NEW YORKERS	FINANCIAL SERVICES	HEALTH CARE/MEDICAL	LAW	ADVERTISING/P.R.	MEDIA	FASHION
Do you have a **favorable impression** of the following candidate?							
HILLARY	52%	52%	**63%**	61%	52%	60%	55%
RICK	45%	54%	**35%**	47%	42%	**28%**	36%
Which candidate would you **vote for if the election were held tomorrow?**							
HILLARY	47%	43%	**59%**	55%	50%	**62%**	56%
RICK	45%	47%	**32%**	38%	45%	**25%**	**35%**
Which candidate would have a more **positive impact on you professionally?**							
HILLARY	39%	41%	**53%**	46%	39%	**51%**	44%
RICK	30%	36%	**20%**	33%	33%	**19%**	32%
Which candidate would do a better job of **improving schools?**							
HILLARY	52%	52%	60%	61%	46%	**77%**	50%
RICK	35%	34%	30%	27%	**46%**	**19%**	26%
Which candidate would do a better job of **improving health care?**							
HILLARY	60%	62%	**74%**	**70%**	62%	62%	63%
RICK	31%	26%	**19%**	23%	31%	28%	25%
Which candidate would do a better job of **lowering taxes?**							
HILLARY	27%	**40%**	**37%**	**37%**	23%	32%	29%
RICK	48%	45%	**35%**	43%	56%	47%	39%
Which candidate do you think is **more intelligent?**							
HILLARY	59%	64%	53%	68%	**69%**	66%	61%
RICK	19%	22%	17%	10%	15%	**4%**	11%
Which candidate do you think is **more senatorial?**							
HILLARY	45%	38%	49%	44%	**31%**	**58%**	46%
RICK	36%	**52%**	32%	37%	**46%**	**23%**	**26%**
Which candidate do you think is **more honest?**							
HILLARY	28%	29%	**47%**	30%	**15%**	28%	29%
RICK	44%	45%	**26%**	38%	42%	38%	41%
Which candidate do you think is **more likable?**							
HILLARY	38%	41%	36%	32%	**27%**	**51%**	**48%**
RICK	45%	50%	43%	46%	**58%**	40%	**31%**
Which candidate would you rather **have as a personal friend?**							
HILLARY	39%	41%	**54%**	**54%**	42%	**52%**	45%
RICK	37%	35%	**27%**	30%	38%	**27%**	**22%**
Which candidate would you rather **have as a dinner guest?**							
HILLARY	49%	51%	55%	**68%**	**59%**	**65%**	50%
RICK	32%	33%	24%	23%	30%	**20%**	26%
Which candidate would you say is **more like you?**							
HILLARY	39%	**27%**	41%	46%	40%	39%	38%
RICK	32%	**46%**	24%	28%	34%	30%	26%

other aspect of her dissonance, her imperviousness, her tone-deafness that she, possibly the most famous woman in the world, massively rich in the kind of personal-brand media-minded equity that really makes a power base in this age, is running for the Senate, a comparatively low-level, and trivial, job.

THE LONG HAUL

40% say their opinion of Hillary has improved during the campaign.

42% say their opinion has stayed the same.

15% say it has gotten worse.

The question becomes, as it so often has over the past eight years, not "What can she do for us?" but rather "What are we going to do with her?"

She really doesn't know her place.

Now, there is an amount of you-go-girl credit she gets for that—her ladyship standing for the house of commons. Equally, there is a lot of resentment she earns for her you-go-girlness—certainly to the degree that it is perceived as entitlement (she has the right to fix health care). But the more complex sense she leaves probably derives less from her strength or arrogance than from her flat-footedness—her interpersonal naïveté or incompetence. She can't fit in. She can't mingle. (Nor, like Margaret Thatcher, can she make this a virtue.) She's vibe-resistant. She really doesn't seem to get that people have mighty weird and nasty feelings about her (at all times, we are wondering and thinking the worst about her honesty, her ambition, and her marriage; Tim Russert might as well have asked: When was the last time you and Bill had sex?). She won't—or can't bear to—acknowledge her weirdness, either. When Russert evoked the Lewinsky troubles in her first Senate debate, she seemed genuinely surprised (prompting the question, what do she and Bill talk about in private?).

So the issue of who she is or isn't just sits there in the middle of the table. It's left as some Midwest, Wasp, uncomfortable thing, which, because we're not going to talk about it, she can't use or defuse.

Again, this is Nixon stuff, the stiff pretense, the denial, the literalness, the humorlessness.

She is awfully lucky to be running against Rick Lazio, who also has interpersonal problems (but of a different sort: She's hidden; he's callow). They are both uncharismatic and dweeby. They, in their awkwardness, stick out like sore thumbs. The issue then is, are you awkward and good (the naïf) or awkward and dark (Nixon)?

SHE IS FOR THE DEMOCRATS, AS NIXON was for the Republicans, ideologically dependable (she's much more dependable than Bill; she's a left-of-center mensch). And that may well be her biggest strength in New York—point for point, the issues are hers.

What's more, like Nixon, she has gotten herself so woven into the game, into the power structure, into the headlines of our time that we end up accepting this as a big and obvious advantage (which it probably is)—she is inextricable.

Obviously, she's smart (at least she's a detail person, whereas Lazio, I say without any evidence whatsoever, probably is not). Or, anyway, she's a grind. (Here's a trick well known to human-resources departments: Always hire the Wellesley girls; they're precise and indefatigable. Here's another trick: Stay away from Vassar boys, like Rick; they're precious and need quite a bit of pampering.)

God knows she's had the experience—more experience on a real political, national, and international level than Lazio will probably ever see in his career, no matter how well it goes.

HUBBY, HUBBY

72% of city residents have a favorable opinion of Bill Clinton.

64% have a favorable opinion of Hillary.

16% are tired of the Clintons altogether.

And certainly she has a voice that will be heard clearly among a hundred others.

In fact, she's fucking perfect, and she knows it. Which is also part of the problem: She gives success a bad name. Nixon did, too.

It comes down to the calculation—it's all so visibly about her getting what she wants. Her view of the world is a careerist's view, an upwardly mobile view, a media-conscious view.

Now, that is, necessarily, the view of every halfway-ambitious person in America. But as with your sex life, you want to keep your strategies of personal advancement and aggrandizement a bit in the closet. Hillary, strangely more guileless and more literal than most, has never taken the proper steps to mask her desires and methods.

It's not just her moving opportunistically to New York; it's the broader theme of going wherever the winds of ambition blow (Nixon also suffered for his lack of a

LET'S DO LUNCH

Who would you rather have as a dinner guest?
49% Hillary 32% Rick

Who would you rather have as a friend?
39% Hillary 37% Rick

Who is more like you?
39% Hillary 32% Rick

hearth—suspicious Key Biscayne beachfront property doesn't count) that makes people turn up their I'm-rooted-in-this-community noses, even though few are so rooted. Who doesn't believe that she's gone from Westchester in a New York minute if she loses? Who doesn't think that if she wins, she'll be sleeping in Manhattan?

Lazio's running home to his family on Long Island has cushioned his ambition. His professed attachment to the mundaneness and banality of Long Island (note: He spends two thirds of his life away from Brightwaters) must mean he is not so power-hungry. Go-anyplace, do-anything Hillary, still standing after all the punches she's taken, still coming back for more, obviously is. Must be. She's insatiable.

Could it be that she represents the secret unhappiness of my generation? All this striving, all this work, all this planning, and she hasn't found love, or respect, or even a home. Just like Nixon.

WE PROJECT. THERE'S A PART OF THE NATION that is deeply resentful and fearful of the new new thing, the ambitious, mobile, lawyerly, work-till-you-drop, info-media-society, power-breakfast thing (ironically, you could argue that politics, compared with the financial-engineering new economy, is a kind of *haimish* profession), and in its mind's eye, Hillary has become a symbol of this new, frightening power elite. And then there is the part of the nation that is wholly wrapped up in this grasping, achieving, careerist new new business culture, and we put our guilt on Hillary. She's our dark side. Our own caricature.

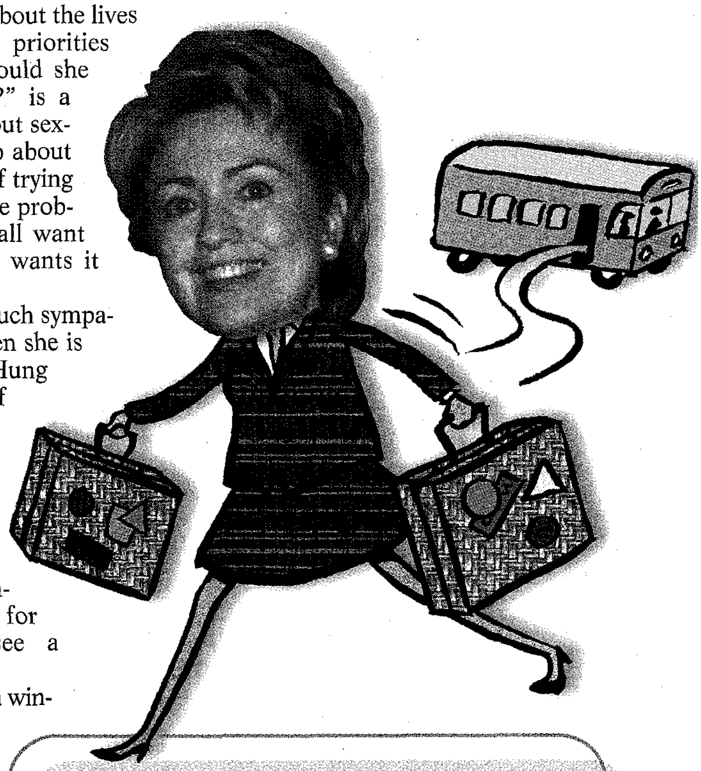
She's everyone's yuppie.

Achievement for achievement's sake—that's what she stands for.

The fact that she has done all she's done and endured all she's endured and accomplished all she's accomplished and banked nothing for it makes her all the more suspect. Why does she do this? What is the reward?

It's out of whack. It's neurotic.

She is, however unwittingly, at the center of our ambivalence about the lives we've made and the priorities we've chosen. "How could she have stayed with him?" is a question only partly about sexual humiliation. It's also about the whole bloody cost of trying to be more than we were probably meant to be. We all want too much, and no one wants it more than Hillary.



This is why she gets such sympathy when she fails. When she is publicly humiliated. Hung out to dry. Instead of turning away in shame and horror (as we did with Nixon), we relate. We've all been there—or expect to be. She is humbled for our sins. Losing the Senate race may be good for her career. I can see a Churchill thing.

But Hill, of course, is a winner (and fair refutation of the notion that everybody loves one).

NEW IN TOWN?

32% say they hesitate to vote for Hillary because she's from out of state.

17% say they hesitate because she's never held elective office.

SO WHAT IS THE LASTing effect of being regarded like this? Hated, scorned, resented, and occasionally elevated as an object of pity?

Such popular antipathy drove Nixon, again and again, back into the force of the storm. Endurance became the rebuttal. And in the end, the paranoia that must inevitably come from the reality of being hounded drove him a little mad.

Surely, Hillary is our most defensive, press-hating, me-against-them politician since Nixon.

She is entirely armored (on the campaign trail, this is called managing the negatives). The difficulty of reading her, of seeing anything recognizable in her, that opacity—which is also a look you get from too much plastic surgery—comes from her fear and suspicion of us (oddly, her best chance of acceptance was probably in New York, the place where she would most be deconstructed and pulled apart). She knows she must keep us as far from her as she can. This has helped her run a pretty good campaign—it's been all about control.

MRS. PRESIDENT?

37% say they would vote for Hillary if she ran for president.

42% would vote against her.

11% would definitely vote for her.

28% would definitely vote against her.

But can she ever go back to being what she probably is: a paragon of diligence, a reasonably impassioned voice of good works, a pretty good inside power player—in other words, exactly what we think (or tell pollsters) we want in a senator?

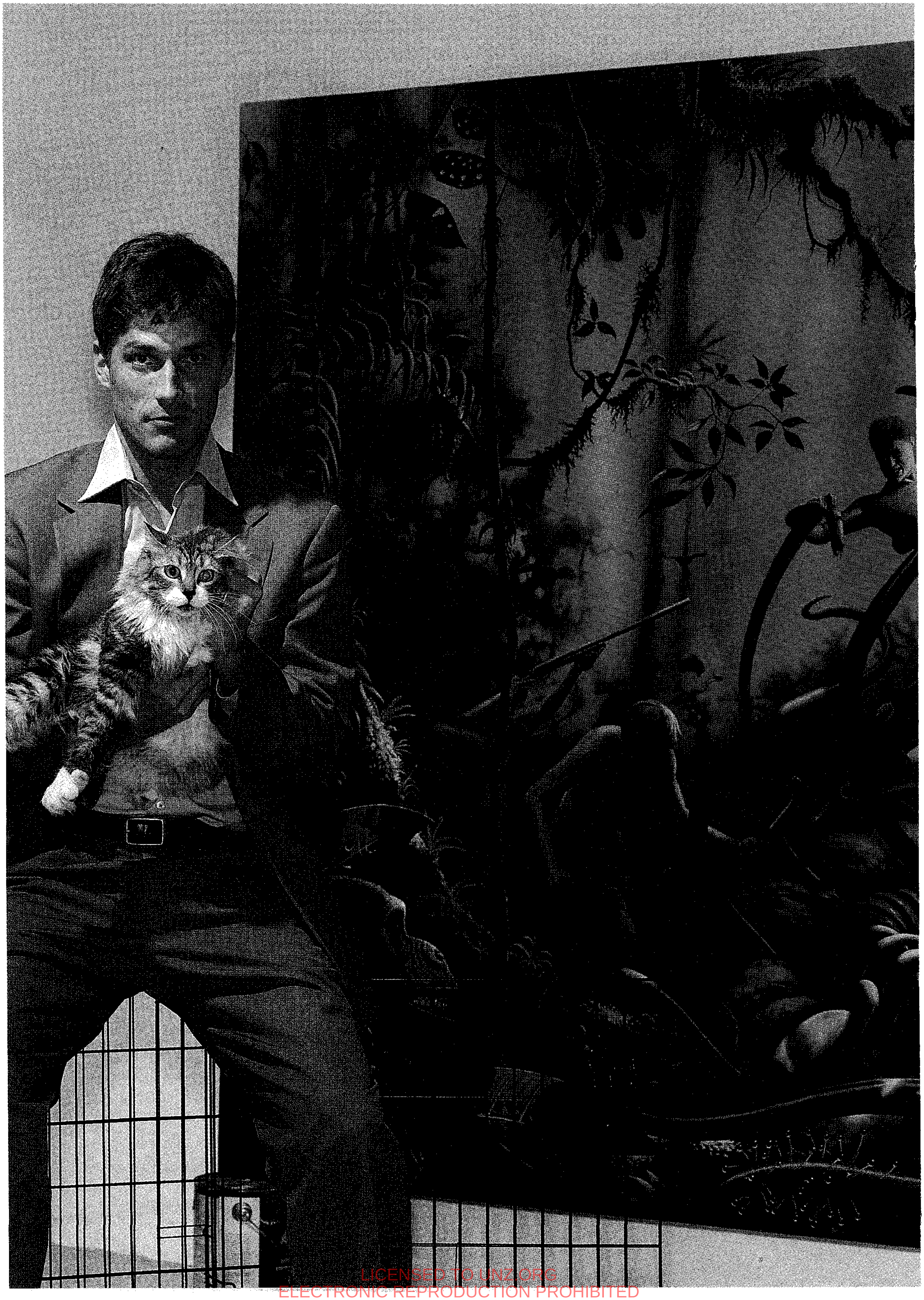
That's certainly her campaign message: She'll be a saintly sort of senator.

Nixon, similarly, with all appearances to the contrary, wrapped himself with such sanctimony.

But I'm not sure it isn't quite the opposite of this that holds our attention and is at the root of our Hillary interest or obsession. The Hillary who goes too far, grabs too much, and who is then, you can count on it, exposed, humiliated, and broken back down is a powerful thing to watch. This is a big-league struggle. This is morality-play stuff. She's wrestling with our demons. One way or the other, we'll learn something from her fight.

From Lazio, we know, we'd learn little. He is neither hero nor antihero. He is not worth our attention.

Hillary is worthy. This story has a long way to go. ■



JUNGLE BOY

For **Alexis Rockman,** no organism is too small (or too repulsive) for his fantastic **(but obsessively realistic)** dioramas. By Sarah Bernard

ALEXIS ROCKMAN SHOULD BE putting the finishing touches on the giant mosquito that hovers in the last canvas of his first show in New York in four years. Instead, he's taking the No. 2 train to the Bronx Zoo for what you might call a test of his knowledge of the wild kingdom, which is featured in his sometimes surreal, sometimes sexually perverse, but always exacting paintings.

Standing on the platform, he looks like an overeager sophomore in Tevas and a tank top and he sounds even more like a motormouthed member of the AV squad. "The first okapi was found in 1901," says Rockman, who, one quickly learns, works his idiot-savant-like knowledge of obscure creatures and their fun facts into most of his casual conversations. "In Central Africa. The ex–Belgian Congo. Well, the Republic of Congo now. They're the poster child for cryptozoology, really." Pausing just long enough to take a sip of his venti-size iced coffee, he answers the obvious question before it can be asked: "I'm interested in science stuff so I can give myself the credibility to paint cool shit."

A veteran of the prep-school crosstown sprint from 84th and East End to York Prep ("I had a little discipline problem," he whispers. "It was the only school that would accept me"), Rockman is so New York he doesn't even have a driver's license. But his mother, Diana Wall, a prominent archaeologist whose work once took them to Peru for a year, kept their house populated with countless newts, cats, and boa constrictors, which might have something to do with why his paintings look like a bug-loving Boy Scout's dream. Every insect or leaf is painstakingly researched and executed with old-master deftness. "He'll talk to me about animals using their Latin names," says Michael Crewdson, a science writer for the New York *Times*. " 'They just found another *Architeuthis*!' " For *The Ecotourist,* a self-portrait of his own corpse decomposing in a jungle that now hangs in *The X-Files'* Gillian Anderson's living room, he spent hours with a forensic pathologist, grilling him for information on the perfect pallor and infesting bugs. "There's a diagram in the upper left telling you what everything is," he says excitedly.

His new show, titled "Expedition," which opens at Gorney Bravin + Lee Gallery next week, does not stray far from his "cool shit" theme. It's based on Rockman's recent travels to South America, fishing for piranhas alongside artists Mark Dion and Peter Cole, and photographer Bob Braine. Six years ago, he made his first jungle trip with the group. "Until he picked up a paintbrush, he was utterly miserable," says Dion. "I would go out and find something really remarkable like a six-inch water bug, and Alexis would spend three days drawing it."

Given the speed at which the art world's darlings are created, it has been a veritable lifetime since Rockman's last solo opening. He was Ross Bleckner's assistant in the early eighties, but now even *his* own former assistant, Damian Loeb, has become bigger—in buzz, anyway—than he is. "Every artist wants to kill the generation before them," Rockman says with a shrug.

While Rockman doesn't drink or smoke or date Sykes sisters (his wife of six years, Jill Rowe, is a restaurateur), he is, it should be noted, like Loeb, so classically handsome that when Coach shot him for a "real people" ad campaign, the film supposedly had to be scrapped because he out-modeled the models. Off-camera, he navigates the Chelsea party circuit as well as any young British import. A relentless massager of the media, he has lost no real estate in the party pages, show or no show.

But what Rockman really wants is a painting at MOMA. And he's well aware that this opening, his eleventh in New York, is critical. "The art world has a sort of schizophrenic relationship with Alexis Rockman's work because of its approachability," confesses his dealer, Jay Gorney. "Damien Hirst included him in his show at the Serpentine gallery in London. However, certain people in the art world won't give Alexis an inch," he says. "But now people are focusing on figurative painting in a way that they haven't for a while. People are really looking at John Currin, Elizabeth Peyton. It's a good moment for Alexis."

"I tried to kick some fucking ass," says Rockman. "I guess I'm just wondering whether anyone gives a shit." Rockman, for one, gives a shit about everything. According to his fellow travelers, while in Guyana he pressed on with his physical-fitness regimen of sit-ups and push-ups, even basketball, despite 100-degree heat or torrential rain. While prepping for his current show, in a considerable display of multitasking, he also took on *The Farm*—a public artwork commissioned by Creative Time on the bioengineering of plant and animal life—and even a TV series for the Discovery Channel with geologist Peter Ward. He wasn't always this focused: His first year and a half at Rhode Island School of Design studying film culminated in a nervous breakdown of the twentysomething variety. "That's when I started painting," he says. "I needed a project." While at the School of Visual Arts, he landed the gig as Bleckner's assistant. "I remember feeling like *I* was a loser because *he* was a loser," Rockman says, laughing. "He was showing at Mary Boone only because Julian Schnabel threatened to leave her if she didn't show him." But Bleckner gave him a key direction: "He told me to be attracted to images that make you uncomfortable. Putting myself in paintings"—Rockman is in every one of the "Expedition" series—"makes me uncomfortable. They're triumphant but humiliating." Indeed, *Tropical Hazards,* a rendering of Rockman shirtless with a superimposed diagram of a tiny parasitic catfish—a candiru—swimming up his urethra, comes to mind. "I'm like, the more information, the more perverted," Rockman explains. "That's why I'm interested in every hair on a tick's leg, every blade of grass. *That* makes me excited."

Reaching the zoo, Rockman knows all the shortcuts. He gets a tour of the research laboratory, and when Robert Cook and Billy Karesh, the zoo's top veterinarians, show him jars containing the remains of snow leopards, every organ of the animal cut up into beige-colored chunks suspended in formalin, Rockman is blissful. "There's his brain!" he says, getting his face so close to a jar that it would make even the most hardened ER interns lose their lunch.

At the World of Reptiles, he points to a clearly agitated potential Prada shoe. "I assume that's an emerald tree boa up there," he asks, "even though it says *viper*?" Karesh has to admit he's right. ■

Photographed by Justine Parsons

The Truth Is Really Out There

GUYS WHO SET THEIR HAIR ON FIRE! CONFUSED OLD LADIES! **LOVERS CAUGHT ON TAPE!** CAN SONICNET FOUNDER TIM NYE'S LATEST START-UP, **ALLTRUE.COM**, SAVE BROADBAND WITH ITS BITE-SIZE STREAMING MORSELS OF DEPRAVITY?

A REALITY CHECK IN FIFTEEN ACTS. BY SIMON DUMENCO

1. The CEO as Voyeur

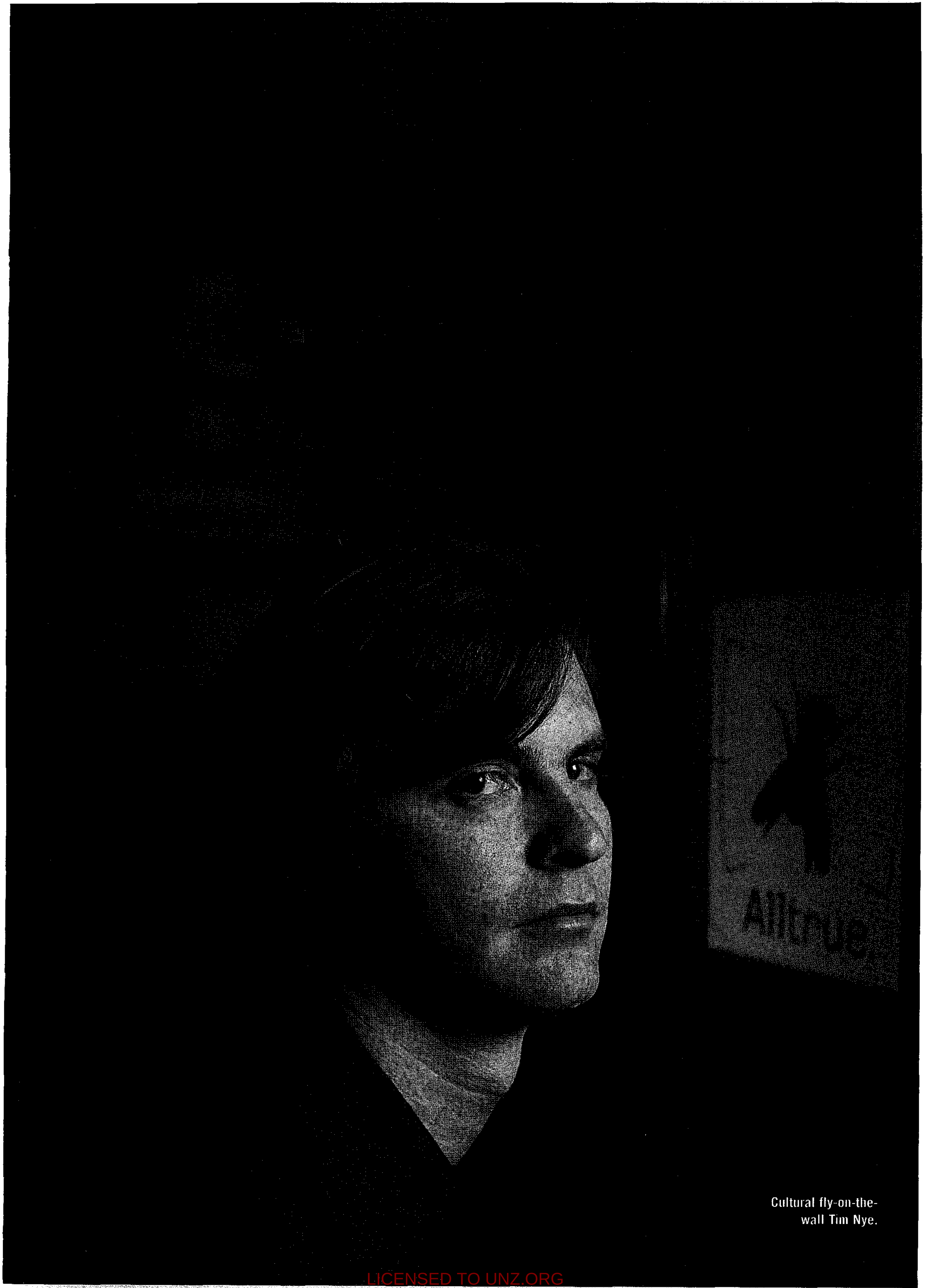
Two lesbians *aren't* walking down the street—and they're not walking into a bar either. Instead, "they're just going at it in bed, with the shades up, and you can see *everything*," says Tim Nye, founder, chairman, and co-CEO of Alltrue.com. Nye is in his second-floor corner office on Broadway near Astor Place, and he's describing the view out his window on a recent night—there happen to be a couple of apartment buildings right across the street from Alltrue Networks headquarters. That night, the baby-faced, freckled 34-year-old Nye had the presence of mind to call some of his night-owl colleagues into his office to enjoy the show. But they didn't get it on videotape, even though Alltrue is stocked with more than a dozen digital camcorders, not to mention state-of-the-art video-production and editing bays. The problem, you see, is that while two lesbians going at it would certainly qualify as sticky content—a real Internet traffic generator—there was no way to get signed release forms.

Still, the exhibitionist lesbians are useful as a metaphor for Tim Nye's view of the world. In a *Real World–Big Brother–Survivor* universe—i.e., in the pop-cultural universe of the moment—everybody seems more or less willing to leave the shades up. "And in that building over there," Nye continues, "there's this guy who watches hard-core porn on his big-screen TV . . ."

2. Spielberg, Shpielberg

Depending on how you look at it, Tim Nye has either brilliant or abysmal timing. For roughly the past year, he's been transforming his six-year-old, 42-person Silicon Alley company, Sunshine Amalgamedia (the onetime parent company of SonicNet, which is now part of the MTVi group), into a streaming-video "reality programming" company called Alltrue Networks. The cornerstone product of the company, the beautifully designed Alltrue.com Website—which will feature hundreds of "micromovies" of everything from extreme-sports clips and sidewalk pranks to celebrity interviews and bikini mud wrestling—launches this week not just in the midst of the continuing dot-com bear market but at an excruciatingly dark moment for streaming-video sites. The abrupt demise of downtown impresario Josh Harris's six-year-old Pseudo.com late last month is, of course, only the latest in a string of high-profile streaming-video-site implosions:

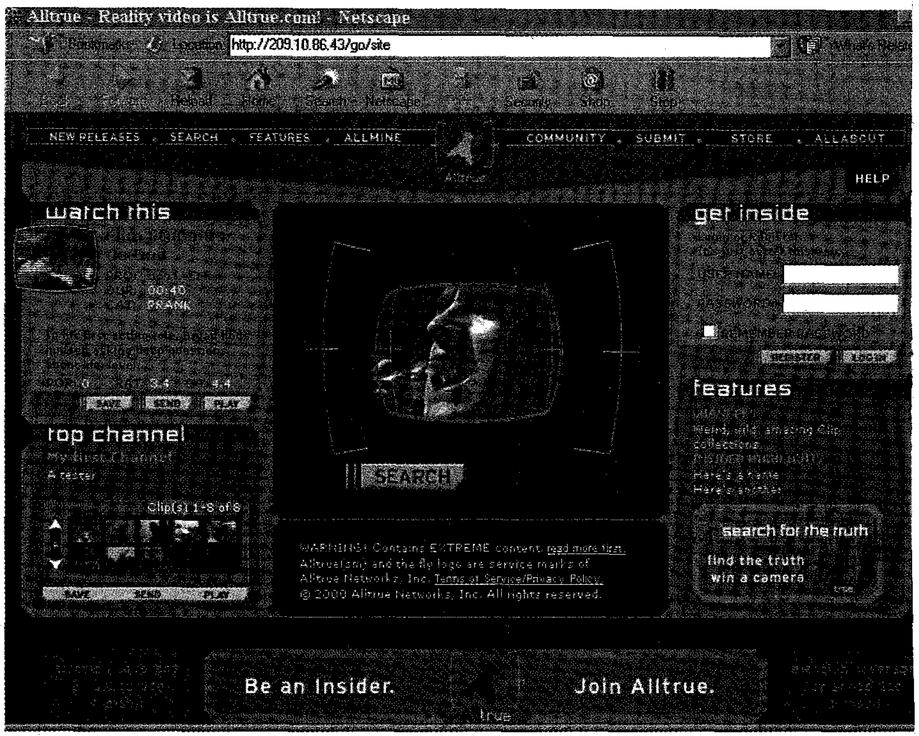
PHOTOGRAPHED BY **JOSEPH PLUCHINO**



Cultural fly-on-the-
wall Tim Nye.

Pop.com, the L.A.-based start-up backed by DreamWorks SKG founders Steven Spielberg, David Geffen, and Jeffrey Katzenberg, hit the scrap heap in early September. And the dot-com jet set is still buzzing about the bacchanalian excesses of Santa Monica–based DEN.net, the online entertainment network that went belly-up last summer after burning through tens of millions.

Tim Nye insists he saw this all coming. Of Pseudo's failure, he says, "Their heart was in the right place. They just didn't understand what interactive content really meant." Of DEN: "DEN pissed me off. It was run by a bunch of hustlers backed by people who were completely caught up in the glitz." Of Pop: "There's no way for streaming video to be profitable if your economic model, if your cost structure, involves going out and hiring Ron Howard to direct videos for you."



WARNING! Contains EXTREME content. read more first.
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The way Nye sees it, now that the lavishly funded Goliaths are down for the count, maybe a little Silicon Alley David has a chance? The market's machete-like clearing of all that streaming-media tanglewood leaves more room for him to move. Besides, Nye's got something a little different from Ron Howard videos in mind.

The market's machete-like clearing of streaming-media sites leaves **more room** for Tim Nye to move. Besides, he's got something a little different from **Ron Howard videos** in mind.

3. Short-Attention Span Theater, Part I

From the Alltrue.com on-site list of major video-content categories: *Accident. Adrenaline. Blow It Up. Conspiracy. Crime. Fight. Freak. Manifesto. Pathology. Prank. Ritual. Scottish. Sex. Wild Kingdom.*

4. Money Changes Everything

The first thing everybody automatically says about Tim Nye is, "His family has money." The second thing is, "He's all over the place."

Nye owns up to both. Sort of. His maternal grandfather, legendary real-estate developer Harold Uris, "built a number of large office buildings in New York," Nye says. Of the Urises he says, "They are very philanthropic and big art collectors." Large. Very. Big. To put it another way, *Forbes* reported that "Nye's family sold its real estate holdings in the 1970s for $400 million." And when Nye attended Columbia (he got his M.B.A. in 1991), he regularly walked past buildings with the Uris family name engraved thereupon.

Nye's father and mother are no slouches, either. Richard Nye is one half of Baker Nye Advisers, the Wall Street arbitrage boutique. Jane Bayard is in residential real estate at Ashforth Warburg. A child of privilege—Trinity, Middlesex, Cornell, Columbia—Nye describes his youthful self as "hugely cocky." At the reception for his 1999 marriage to Sasha Cutter, an art-book-acquisitions editor for Monacelli Press, Bayard produced one of Tim's summer-camp report cards. "According to this report card," says Nye, "I would ask the reason for things, and when I would be told the reason, I would say, 'That is *stupid.*'

"I wasn't a naturally cool kid. Certainly as a teenager I wasn't completely comfortable in social settings," Nye recalls, adding that he was "definitely someone who wanted to fit in and was willing to go to rather elaborate lengths to do it"—like that bash in his parents' apartment in seventh grade, for instance. The damage: "Broken heirloom chairs, a door off its hinges, a $100 bottle of wine had been drunk," he says, laughing. "And I'd been building a scale model of the Acropolis—someone set that on fire."

5. Short-Attention Span Theater, Part II

Titles and descriptions of some of the 500-plus 30-second-to-three-minute videos available for viewing at Alltrue:

"Fukkin' Mudskippers": "There's something so erotic, so sexy about mud."

"Slap & Tickle": "How can you know pleasure without a little pain?"

"Porno With Pikachu": "When in their natural habitat, Pokémon exhibit all sorts of lewd and antisocial behavior."

6. Empire Builder Jr.

"My family had some connections," Nye says, "and so I got into Cornell probably not based on my academics but more just because of my getting a nice push there. But that made me only more self-conscious." Suddenly realizing he had to get his shit together, Nye says he thought to himself, *"Okay, I've gotten in by using connections; I had better fucking deliver. Like, really take advantage of this."*

At Cornell, he figured out that the cool crowd—and his bliss—had something to do with artists and art, and he ended up majoring in art history, fully intending to embark on a career as a gallery owner. After college, in 1989, at the same time he was enrolled in the blue-chip Independent Curatorial Study Program at the Whitney Museum, he founded Thread Waxing Space on lower Broadway, an alternative gallery and performance venue he's still involved with. The frenetic energy of the not-for-profit venture was undeniable: Sonic Youth and John Cale performed; Leonardo Drew and Paul Pagk exhibited.

In 1994, when he co-founded SonicNet—a site for alternative-music fanat-

Photograph courtesy of Alltrue.com.

ics—the plot started to get really convoluted. In addition to SonicNet, Sunshine Interactive Networks (a.k.a. SIN, the then–parent company of Nye's rapidly expanding portfolio of content-generating properties) soon included Sunshine Filmworks, which produced low-budget independent films and music videos; Sunshine Digital, which famously snagged a seven-figure gaming-development deal with Microsoft; even Sunshine Theater: Nye had grand plans for opening a performance space–nightclub–recording studio in a dilapidated concert hall on East Houston Street. (After years in development hell, Nye ended up entering into a co-venture with the Landmark Theatres movie-theater chain, which is set to open an Angelika-like multiplex in the space early in 2001.)

Nye, in his SonicNet days with then editor-in-chief Nicholas Butterworth; opposite, the home page of Alltrue.com.

By the mid-nineties, the barely 30 Nye—the eager-to-please junior-high misfit and scion of the Uris real-estate fortune—had successfully recast himself as a virtual empire builder.

7. The Really Big Picture

Accessing the content at Alltrue.com is waaaay sloooow unless you're using your T1 at work or have DSL or Road Runner at home. Alltrue's actually positioned for the broadband near future, for the audience of 50 million who will have high-speed connections within the next four years. "We want to go down in history," says Tim Nye, "as the first Internet entertainment company that cracked the broadband code. We want to be the company that finally develops a mass audience around video content. And then we'll position ourselves to become a cable channel analogous to Fox. Or maybe it's sort of an edgier version of Discovery."

8. The Republican

"I am, to my knowledge," says John Morisano, Alltrue Networks co-CEO, "the only Republican in the company—and the only Republican, possibly, in Silicon Alley." Morisano is in his spartan office right next door to Nye's, in front of an eerily tidy steel-top desk watched over by *two* framed portraits of Ronald Reagan. (The first one he already had; the second was from Democratic colleagues intending to mock his devotion to the Gipper.) The Republican, says Nye, keeps this little multimedia-content company from coming unhinged. "It's taken discipline, and John just slaps me back into it."

Not that Morisano was exactly eager to sign up for the job of slapping discipline into Silicon Alley's arty boy wonder. When he met Nye through a headhunter in 1995, "Tim greeted me in leather pants and had a roaring fire in his office. It was too like a scene—and I am not a scene guy. But Tim is a charismatic guy. We started talking, and, you know, the way I always tell why Tim and I have hit it off and done fairly well together over the last few years is that guys like me do much better in the world with guys like Tim, and vice versa. I am a creative guy, but I am not the idea guy. Tim very much likes to be the idea guy and would rather have somebody else figure out if (a) is it executable?, and (b) how to execute it."

9. Is It Executable?

Press release:

ALLTRUE NETWORKS, INC., CLOSES $8 MILLION IN FIRST ROUND OF FINANCING

July 25, 2000. Alltrue Networks, Inc., creator of the premier reality-based online video network, Alltrue.com, today announced that the company has secured $8 million in a first round of financing from Atlas Venture. . . . "The ingenuity of Alltrue's platform and its management's long-standing success in Silicon Alley captured our attention and secured our backing," said David Perez of Atlas, which, since 1990, has invested in more than 200 companies and currently manages $1.6 billion in committed capital.

10. Slap & Tickle, Brought to You By Rolling Rock

Tim Nye on Alltrue.com sponsorship opportunities: "One of the things that we could do is we could create, like, a Rolling Rock channel with Rolling Rock selecting the videos that are associated with this brand. It could be our content stamped at the end with Rolling Rock."

"Tim doesn't really have everything worked out before he starts something," says a colleague. "He just jumps in."

11. Writing Business Plans Is Very, Very Tedious

Here's the stark reality: After six years as an all-over-the-map cyber mogul, Nye has decided to bet his horse—indeed, his entire stable of horses—on the reality-based online-video business model. No more music videos, no more games for Microsoft, no more theaters, no more indie movies—even though, Nye and Morisano say, the sundry Sunshine divisions taken altogether finally had a bunch of break-even quarters over the past couple of years.

"I had been writing a tactical business plan since March 1999," Morisano says. "It started out as an interactive television play, and then as we reevaluated the market, that didn't really make sense, and the business plan kept evolving. And then one day, Tim just talked about the business plan as this—oh!—reality-based online broadcast platform. And I lost it. I said, 'Tim, if you want to rewrite the business plan, feel free, but I am *not* rewriting it again.'

"This was probably August of last year, so we had four months' or five months' work put into the business plan—and I don't know if you have ever written a business plan, but it is very, very tedious. It took him probably a week to convince me to rewrite the business plan. And then all of a sudden, all the meetings were about Alltrue.com."

For Nye, Morisano's arrival in 1995 was another *Oh, shit, time to get serious* moment—just like Cornell. "I have to be respectful that I'm not just becoming a dilettante to John," says Nye. "He's not going to come here till nine o'clock at night to just basically tread water. He wants his career path to be continuously moving forward, too. I have this vivid imagination and a diverse plane of interests, and I think Alltrue—well, let's look at it as sort of nonfiction and fiction. We're cutting out half of the creative direction that we can move in, but the other 50 percent is still pretty big."

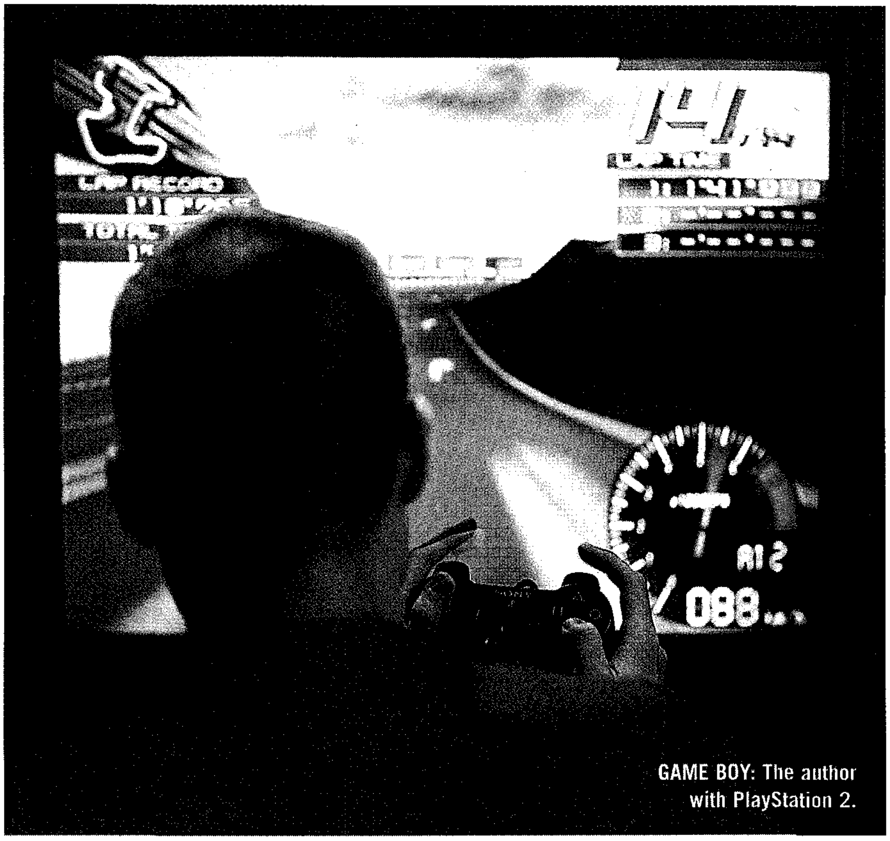
12. Cheap Bastard

Yeah, Tim Nye, art guy, can get worked up about the information architecture, the technological underpinnings, and the cybercommunity aspects of Alltrue. "We've got an amazing back end," he says—and in fact, the site's mission statement is big on that sort of thing: "[Alltrue-exclusive] features allow users to collect, save, and share compilations of their favorite videos, invent a community identity based on personal viewing preferences, and connect with like-minded users."

And really, the tools at Alltrue that enable those kinds *(continued on page 55)*

The Second Coming

WITH THE ARRIVAL THIS MONTH OF THE **PLAYSTATION 2**, SONY'S LATEST BID FOR **GAMING-WORLD DOMINATION, DEREK DE KOFF** EXAMINES **THE SOUL OF THE MACHINE**—AND WORRIES ABOUT HIS OWN.



GAME BOY: The author with PlayStation 2.

VIDEO-GAME AFICIONADOS ARE A PASsionate bunch of terrible spellers. One imagines that the slackers who contribute to Internet-gaming bulletin boards type with one hand while frantically punching their DualShock controllers with the other. Within these ranks, a war has broken out. Sega Dreamcast devotees detest Sony PlayStation fanatics, and vice versa: "Sony is soulless to the core," writes one gamer at happypuppy.com, "and ruthlessly effishient!" "Don't believe him! He's a hard core Sony fan and he's putting up a smoke screen!" "I don't give an M2 what people say about Sega! Sega rules! Sega now and 4ever!" With the PlayStation 2 set to arrive in America on October 26, this sort of exchange has reached an especially fevered pitch lately.

I fall on the side of the Sony PlayStation fanatics. That's why I was determined to get my hands on the PS2 by any means necessary. Since its release in Japan on March 4, thousands of PS2s have been smuggled into America, and impatient gamers who just can't wait—they want to vaporize their robots now, *dammit*—are quite content to lay down as much as $800 on the black market to get their hands on a Japanese model. To make matters worse, Sony's just announced that because of chip shortages, only 500,000 machines (not the rumored 1 million) will be initially available in the U.S. Unable to cope with the thought of waiting *months* for my very own PS2, I scoured eBay and lucked out: I snared one for just $483.86.

What's all the fuss about? For starters, the PlayStation 2 has enough graphics-rendering brainpower to qualify as a bona fide supercomputer, your very own HAL. Aside from being compatible with original PlayStation games, it also plays DVDs and, most intriguingly, offers Web access—which means (a) you'll be able to play MediEvil II against someone who actually does lives in Transylvania and (b) you may not have to interact with people in that old-school, face-to-face way ever again. That's why, when the PlayStation 2 box arrived at my office, I was back at my apartment, alone, within fifteen minutes. It was time to see how much juice this sucker really had.

I made all the preparations for a lost weekend. Blowing up zombies is, after all, serious business—a hard-core scene that at its most feverish resembles that of a card-carrying drug fiend: The sun blares through blankets tacked over the windows, the telephone is unplugged, cigarette butts and Rolling Rock bottles surround a shivering figure wearing boxers and an overlong sweater, chattering to himself about flesh-eating ghouls.

I plugged in the system—it's a black metal box, resembling a shoebox (but the sexiest shoebox; a Prada shoebox). I turned it on—the moment of truth—and it made a voluptuous little whisper, a cooing bleep, as if the machine were trying to tell me it loved me. My system came with two complimentary games, and they were bor-

Photographed by Scott Jones.

ing, as complimentary games always are. But it was the most eye-popping boredom I've ever endured. The action is crappy, and yet the graphics are *spectacular.* The racing-car game, Grand Turismo 2000, brought on a delusional episode: Suddenly I was a superstar drag racer on ESPN2. (The clichés applied: I felt like I was starring in a movie—a movie that I controlled.) Expanses of racetrack so convincing I could almost taste the blacktop; my car skidded out, emitting a plume of smoke I nearly choked on. When the game ended and I found myself alone in my third-floor walk-up, it was disconcerting not to be mobbed by my adoring fans.

THE OTHER GAME THAT CAME WITH MY PS2, the Tekken-style DOA 2: Hardcore, offers a cavalcade of ninja characters; it's strictly a kick-the-crap-out-of-your-opponent experience, but the surroundings looked even more authentic than they do in actual ninja flicks: chill arctic wastelands, ravaged postapocalyptic warehouses, urban rooftops and alleyways so dilapidated I feared for my safety. Characters rendered so lifelike, I was half tempted to ask a few of the hotter ones for their phone numbers—but I settled on gleefully karate-chopping them through plate-glass windows. (The sound of shattering glass—shards flying *everywhere*—made me cringe.)

My only complaint: Although you can play CDs on the PS2, Sony's done away with the PS1's lysergic spiraling graphics that would morph into various psychedelic positions in tandem with the music. Owning my very own supercomputer is great, but I'd like to be able to watch geometric shapes kicking the Charleston to D.J. Mike Cruz's "Movin' Up." (I've heard this feature might be restored for the American version—and besides, the Japanese model isn't compatible with American CDs.)

In any case, that's a very small omission, especially in light of the splendors I have seen. The Sega Dreamcast people can thread nasty comments all they like; that platform's living on borrowed time—sooner or later, it will be buried in the same cemetery as ColecoVision, eight-track tapes, and Betamax. That said, PlayStation fanatics, I fear, face a much greater danger: *completely losing their grip on reality.* Who can say what kind of zombies we gamers, already no strangers to weekends barricaded in our bedrooms, will become after we're addicted to playing games with George Lucas–worthy imagery—and playing them against people who live 20,000 miles away?

The original PlayStation was a gateway drug—a toke or two of marijuana. But the PS2, that sexy little black box, is the technological equivalent of China White heroin. DEREK DE KOFF

Dumenco *continued from 53*

of connections—the built-in, on-site instant messaging, the drag-and-drop video palettes that let you create your own personal online library of favorite clips—are really impressive, and totally state-of-the-art. Alltrue's digital team, lead by Chris Torella, has definitely kicked ass.

What it comes down to in the end, though: Alltrue is all about star power—a different kind of star power from what, say, Ben Affleck and Matt Damon bring to their new multi-platform broadband-ready video company, LivePlanet—but star power nonetheless. Seriously cool technological back end aside, Tim Nye is counting on having a few good old-fashioned breakout hits. Ones that can blow up big without costing him a lot of money.

13. Alltrue's Killer App

Meet Frankie Tartaglia, Alltrue's star-in-the-making. A few months ago—acting on a tip from a friend of a friend—this tousled-haired, stocky 23-year-old veteran of Manhattan and Philadelphia cable-access television walked into Alltrue's offices and offered his services. Which, it turned out, happened to be hilarious, Allen Funt–ish *Candid Camera*–style sidewalk improv involving oblivious passers-by. When Nye and Alltrue editor-in-chief Dewey Thompson saw what Frankie could do—like his deadpan sidewalk shtick wherein he fearlessly runs up to people and says, "Oh, shit, I can't believe it's you! Oh, man, how have you been?!" (prompting wary, befuddled hugs from total strangers)—they put him on Alltrue's payroll.

Today, just a couple of weeks before Alltrue's launch, Frankie's outside the Starbucks at Astor Place, posing as a security guard. Never mind Pop.com's yearlong stillborn approach to producing video content. This is Internet Time, baby. Clips gleaned from this afternoon's improv will be edited and posted at Alltrue within days. Frankie's wearing jeans, a black SECURITY T-shirt, and a wireless headset that's secretly broadcasting to a hidden digital video camera that Alltrue producer Adam Steinman is manning while senior producer Jennifer Cohen supervises the proceedings. Frankie approaches and stops a fat guy in a blue Yankees T-shirt who's walking by.

Frankie [*firmly*]: You holding?

Fat guy: Holding?

Frankie: You packing?

Fat guy [*bewildered*]: Packing?

Frankie [*looking away, touching his earpiece, and speaking into the mouthpiece of his headset, ostensibly to some unseen security-command center*]: Okay, this ain't the guy.

[*Pause.*]

Fat guy [*laughing*]: I'm carrying a piece of cheesecake.

Frankie: You're carrying a piece of cheesecake?

[*Pause.*]

Fat guy: Can I ask you a question? Who would tell you they're packing?

Frankie: Well, we hope people would be honest.

[*Pause.*]

Fat guy [*launching into an extended discourse on what he thinks is the proper way to scan a crowd for gun-toting troublemakers*]: You know what? I think you're going about it all wrong . . .

When it's edited down and combined with other man-in-the-street segments, Frankie and the Fat Guy's little street-theater piece comes off as a thoroughly winning 60-second treatise on the odd, hilarious sweetness of real people. If Tim Nye can't slap together a cable distribution deal for his Alltrue programming anytime soon, you can count on MTV to give Frankie his own show.

14. The Perfect Picasso

"Some of the clips we've acquired," says Nye, "like 'Donkey Ass,'"—wherein a panicked, half-naked guy in a field is chased, then mounted, by a donkey with romantic intentions—"have almost become branded. You mention the 'Donkey Ass' clip and people know what you're talking about at this point. It has become such an intense underground culture that I look at part of the site's mission to almost be a museum for these clips. There's a whole series called 'Lovers Caught on Tape' that you never really quite know if they're fake. Well, they probably are fake. Like, a couple is in a garage and they have clearly sort of parked themselves in front of the surveillance camera and then they pretend to go through, sort of, 'Should we have sex?' 'No, we're going to get caught.' Then, next thing you know, they are having sex in crazy positions. And then there's one 'Lovers Caught on Tape' clip in particular that's guys having sex with a piñata. That, out of the whole series, is the crucial one. It's kind of like getting the perfect Picasso. It's like MOMA, you know, where maybe you don't have a deep collection of every artist, but you do have one seminal piece from every artist."

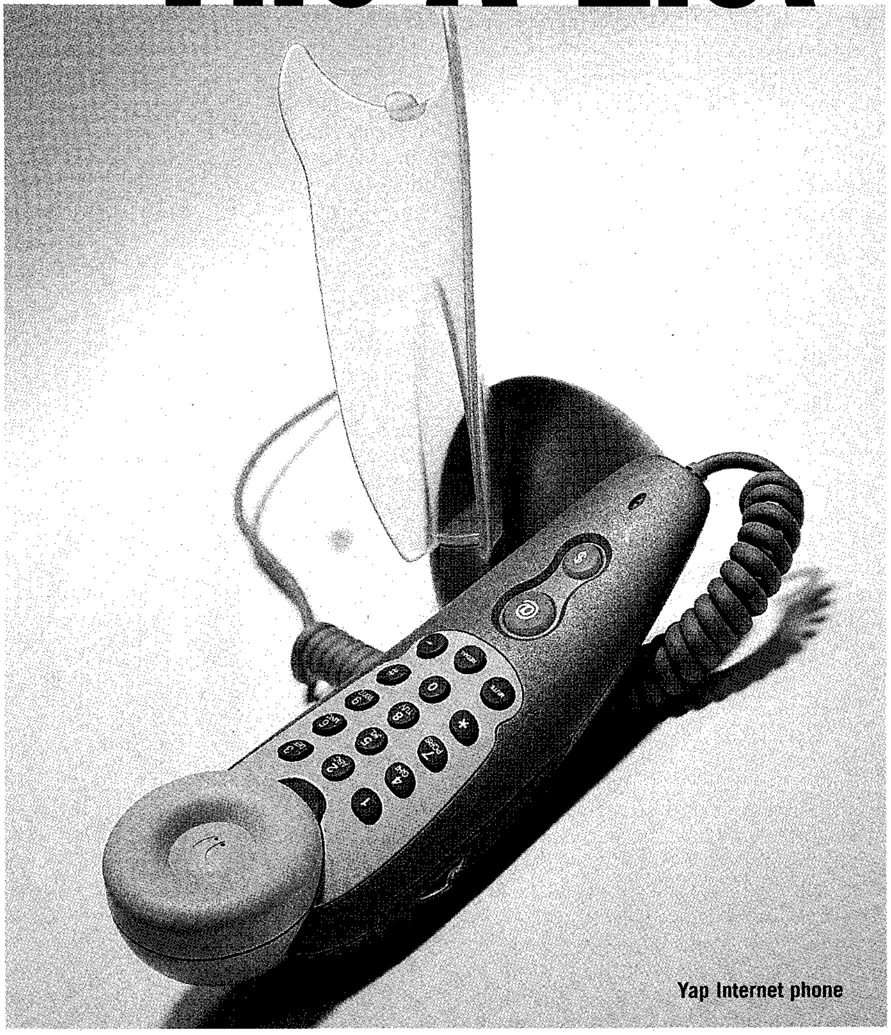
15. The Little Picture

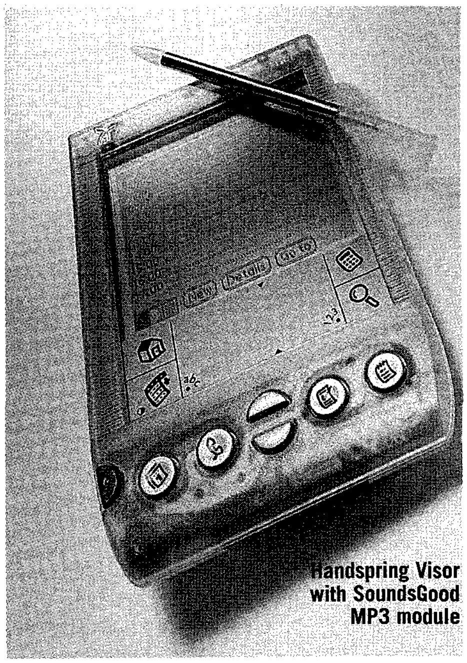
"When I describe the knife-in-the-head clip to somebody," says Tim Nye, the original Silicon Alley poster boy for Attention Deficit Disorder in this most ADD-addled of industries, "I'm like, 'And the most amazing thing is, he totally recovers.' There's the sensationalistic hook—there's this guy in an emergency room with a knife in his head—and then there's the heartwarming ending to the story. To me, that's the quintessential perfect clip—it's got that narrative arc. It's got that total payoff. All in 30 seconds." ■

The A-List

YOU **WON'T FIND** DIGITAL WRISTCAMS, VIRTUAL-REALITY GOGGLES, OR OTHER COOL BUT BASICALLY USELESS **JAMES BOND–ESQUE GADGETS** IN OUR FALL ROUNDUP OF TECH TOYS. JUST TOTALLY SMART, TOTALLY **ESSENTIAL GEAR**—WITH PLENTY OF BLATANT **SEX APPEAL.**

BY SIMON DUMENCO AND ROBERT MORITZ


Yap Internet phone


Handspring Visor with SoundsGood MP3 module

PHOTOGRAPHED BY **NEDJELJKO MATURA**

Cheap Trick

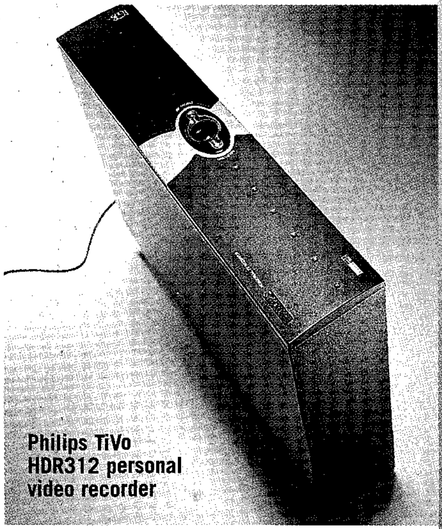
Now that you've got a high-speed Web connection, you have no reason not to use the Internet for long-distance calls. The Yap Phone ($59.99, J&R) is still your best—and coolest-looking—option. You can make clear-sounding computer-to-computer calls free (the person on the other end needs a Yap, too), or computer-to-regular-phone calls for about one cent a minute with the included $10 Yap Card (which uses the Net2Phone software and network).

Thank You for the Music, Part I

The SoundsGood digital-audio-player module ($269.99, www.good.com) for the Handspring Visor delivers your recommended daily allowance of Radiohead and lets you micromanage your schedule at the same time. Pop the 64MB flash module into the back of your PDA, and the screen automatically displays track info along with a set of virtual-control buttons—play, stop, fast-forward, etc.—scaled large enough for finger-tapping. The whole rig runs off the Visor's AAA batteries with minimal power drain, ensuring about ten hours of quality listening time.

I Want My TiVo TV!

Personal video recorders are the latest VCR killers: Using digital technology, they let you do all sorts of absurdly cool things,



Philips TiVo HDR312 personal video recorder

Compaq PA-1 digital audio player

Olympus DS-150 digital voice recorder

Canon Elura2 MC digital video camcorder

like pause live television, get your own instant replays, and automatically scour electronic listings guides to record the shows you're interested in (so you can instruct your PVR to record, say, every show or movie or talk show that George Clooney appears on this week). We like the Philips TiVo HDR312 ($349, J&R) because it comes with 30 hours of memory, a clean, easy-to-use interface, and an ultra-intuitive "Thumbs Up/Thumbs Down" rating system for programs that TiVo suggests you might be interested in (it extrapolates from your viewing patterns). We find it reassuring that in late September, AOL upped its stake in TiVo to 30 percent. Steve Case likes TiVo? Then we like TiVo.

Sound Choice

The best-selling Olympus DS-150 digital voice recorder ($199.99, J&R) not only records your stray thoughts—stuff to add to your to-do list, notes on that corporate-reorg memo that's due on Monday, assorted love sonnets—in crystal-clear digital format but also interfaces with the state-of-the-art IBM ViaVoice voice-recognition software that's included. And thanks to its 160-minute recording capacity, you can feel free to ramble on.

Thank You for the Music, Part II

Whatever you're putting in your iPaq design team's drinking water, Compaq, keep it up. Following in the retro-future footsteps of the sleek iPaq Desktop PC and the Jetsonian iPaq Pocket PC, the iPaq PA-1 digital audio player ($249.99, J&R) is the cutest MP3 device on the market; its minimalist lines and brushed aluminum finish beg to be fondled. About the size of a pager, the PA-1 comes with a very generous 64MB of flash memory (about an hour of near-CD-quality music); USB plug-and-play installation is a breeze; and the bundled RioPort audio-manager software simplifies MP3 downloading and CD-ripping. It's also programmed to handle, along with MP3's, WMA (Windows Media Audio), AAC (Advanced Audio Coding), and Wham!'s *Make It Big.*

Proton SRC-2000 Smart remote control

A/V Auteur

Weighing in at a mere 13.75 ounces—a little more than a can of Coke—the Canon Elura2 MC ($1,350, B&H Photo; $1,399, J&R) is shockingly small but gives you everything you need to become a digital filmmaker: an F/1.6–2.6 lens with power zoom (3.5–35-mm.), a built-in stereo mike, a 2.5-inch LCD screen, and outputs to both DV-ready computers and your TV or VCR. The MC model also lets you capture high-res stills and save them on a removable MultiMediaCard.

Control Freak

The Proton SRC-2000 ($179, J&R) remote gives you command of up to ten devices—your TV, CD, and DVD player, preamp, tuner, whatever—but unlike other universal-learning remotes, the Proton offers versatility without burdening you with a kitchen-sink approach to data entry. There are only eight buttons on the unit—the rest of the control comes via customizable buttons on the LCD touchscreen that vary according to which device you're controlling at the moment. So if you don't, for instance, have a satellite dish, you'll never have to puzzle over a bunch of satellite-dish-specific keys just to get to the one button that'll let you skip past a track on your new Björk CD.

Thank You for the Music, Part III

For sheer digital-audio versatility, no other MP3 player on the market compares with the new Iomega HipZip ($299.95, J&R). The biggest drawback with portable MP3 devices has been the high cost of adding additional flash memory: A 32MB upgrade costs around $80. The HipZip, by contrast, uses cheap, matchbook-size PocketZip disks ($10 for 40MB), each able to hold an entire CD's tunes. The built-in rechargeable lithium-ion battery lasts about twelve hours, and the high-end equalizer lets you custom-tune sound for different types of music. The HipZip even doubles as an ultraportable storage device for your PC or Mac files, so you can carry images, word documents, or any other type of data along with your favorite trance mixes.

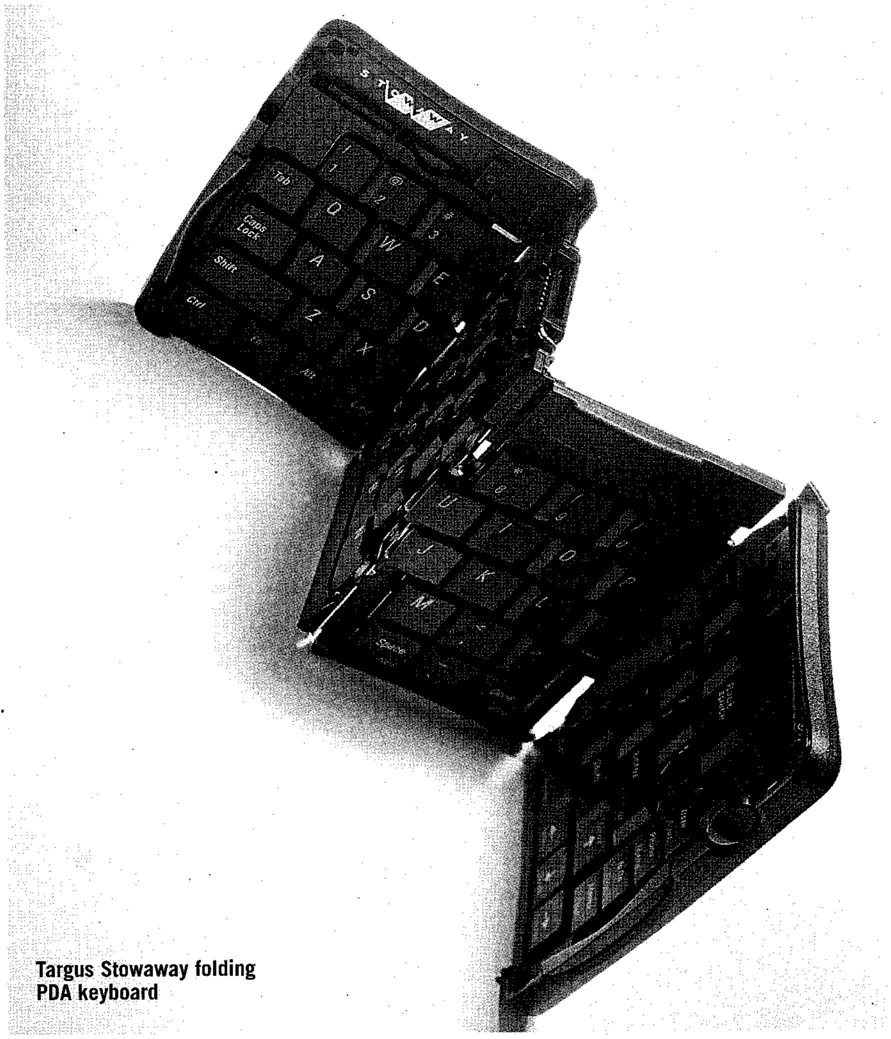
Iomega HipZip digital audio player

Add-Visory

The Targus Stowaway Portable Keyboard for the Visor ($99, CompUSA), a cleverly designed full-size folding keyboard, accordions down to about the size of the Visor itself and weighs just 7.9 ounces. Absolutely essential if you're using your PDA for sending e-mail, taking notes, or just entering a bunch of contacts.

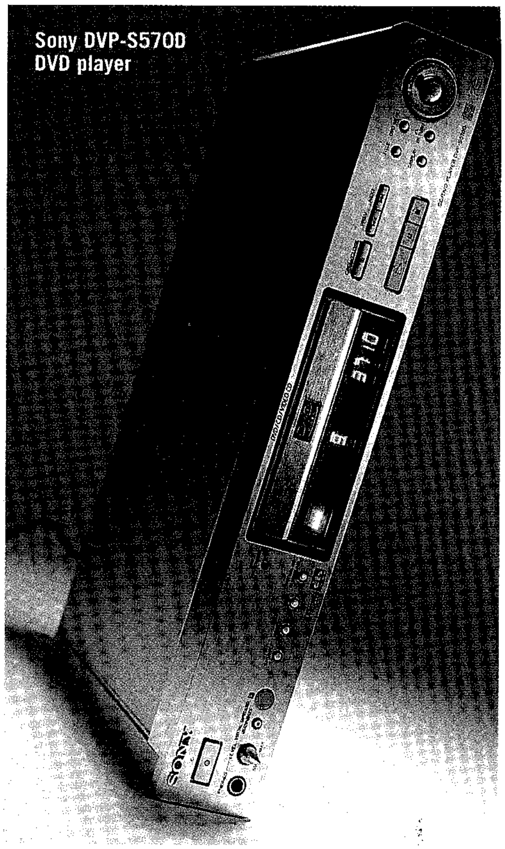
Elphin Magic

If you're in the market for a digital camera, good luck: You'll face a truly bewildering array of models. None jams as much photographic power into as small a package as Canon, with its PowerShot S100 ($599, J&R, B&H Photo, the Wiz). The first digital version of its wildly popular, diminutive Elph line of drop-and-load APS cameras, the PowerShot, not

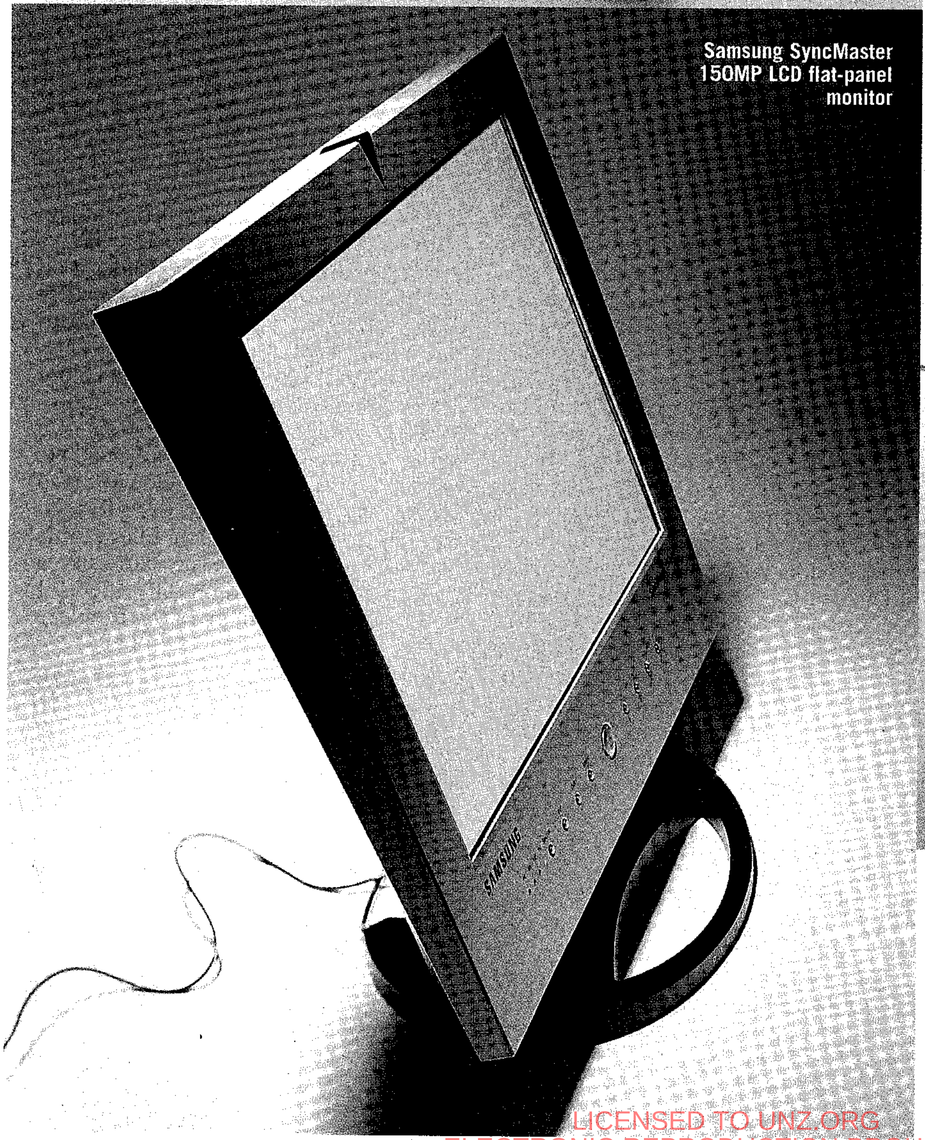


Targus Stowaway folding PDA keyboard

Canon PowerShot S100 digital camera



Sony DVP-S570D DVD player



Samsung SyncMaster 150MP LCD flat-panel monitor

Sony ZS-2000 desktop stereo

much bigger than a pack of cigarettes, has a 2.1-megapixel CCD, a 2x optical (4x digital) zoom lens, and a 1.5-inch LCD monitor so you can preview shots and delete them on the spot if they suck. The memory's infinitely expandable with optional CompactFlash cards, and it can upload pics to both Macs and PCs.

Multiculti

The beautiful, lightweight (under ten pounds) Samsung SyncMaster 150MP ($1,049, J&R; $1,099, CompUSA) comes with a built-in TV tuner and P-I-P (picture-in-picture) capability, so you can watch all the bad news on MSNBC in one corner of your screen while simultaneously scrambling to connect to E*Trade so you can liquidate your stock portfolio.

Hi-ho, Silver

The DVP-S570D DVD player ($599, the Wiz, J&R), with its cool brushed-aluminum face, is part of Sony's Wega family of high-end products (there's a pricey, equally cool-looking Wega big-screen TV to match), and it's got everything you'd expect: built-in Dolby Digital Decoder, built-in DTS decoder for DVD video discs, a jog shuttle dial on the front panel, and a versatile, easy-to-use multibrand remote with phosphorescent keys. And it's expandable, too, with "parental control" capabilities for an optional 200-disc DVD jukebox, should you decide you need to have your *entire* library of Keanu Reeves movies perpetually at the ready.

Joyful Noise

Even though the new Sony ZS-2000 personal stereo system ($299.99, J&R, the Wiz) is light enough to be totally portable, it dispenses with a handle since Sony's designers know you're just going to pull it out of the box, set it down on your desk, and never move it again anyway. They also added a sleek aluminum face, a wood case, and a cool front-loading tray that flips down and out to scoop up CDs (there's an AM/FM tuner, a cassette deck, and a clock-timer, too). Best of all, the speaker grilles don't have that obnoxious Gigantor look common to just about every other compact or portable stereo system on the market. ■

STORE INFORMATION:

J&R Music and Computer World, 15–33 Park Row; 212-238-9000; jandr.com

The Wiz, 555 Fifth Avenue, near 45th Street, and other locations; 212-557-7770

CompUSA, 1775 Broadway, at 57th Street, and other locations; 212-262-9711; compusa.com

B&H Photo, 420 Ninth Avenue, near 33rd Street; 212-444-6615; bhphotovideo.com

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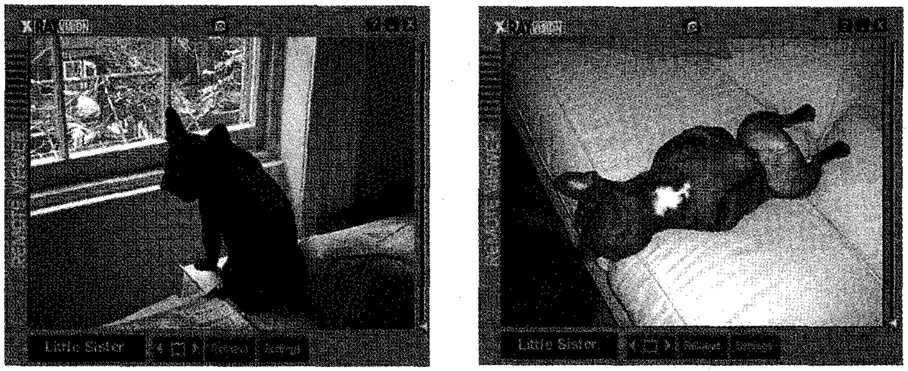
When Ruby Me

WITH 'BIG BROTHER' MAKING **STARS OUT OF NO** UNDER THE UNBLINKING EYE OF A WIRELES



Dog-day afternoons (and mornings and nights): The XCam2 makes Ruby a Web celeb.

I HAVE A NAUGHTY PUPPY. A SEVENTEEN-month-old French bulldog named Ruby, to be exact, who, along with her Prada-accessory sweet tooth and corn-bone addiction, cannot resist a daily tinkle on the Jonathan Adler rug. But before the XCam2 wireless camera entered my life, I had no idea that she had something going with the corner of my sofa. Little bitch.

Of course I'd seen the ubiquitous XCam2 banner ads promising inexpensive wireless household security surveillance plenty of times while surfing the Web. But what would be the point? Not much goes on in my 500-square-foot household that I'm not aware of. Or so I thought. Then, one night, my wireless epiphany arrived in the form of one of those desperate TV commercials for *Big Brother* featuring that little pug I assumed all of America, or at least the 14-share of Nielsen viewers, hoped would take home the cash eventually. One glimpse of that flat face on the screen, and faster than you can say "Wigglesworth!" I was ready to turn my apartment into Manhattan's very own *Little Sister* studio. Ruby, I realize, has all the makings of a reality-TV sensation. Like Puck, she goes by a single name and rarely bathes. Like Colleen, she has a cute little bottom. Like Eric Nies, she enjoys staring at herself in the mirror. It was time, I decided, for her to go public via the XCam2.

Created by X10, the home-automation-gadget manufacturer, the XCam2 kit is essentially a palm-size color camera that runs on four AA batteries (or an AC adapter) and transmits a video signal to the included base-station receiver. It comes with a built-in microphone and a bunch of cables for easy connection to a TV, VCR, or camcorder. Because I know that Ruby's appeal is national, not to say global, I also picked up the XRay Vision software kit ($69). The program hooks you up to a PC and lets you broadcast on the Internet, where anybody can view your handiwork via the free, downloadable XRay Vision Remote Viewer.

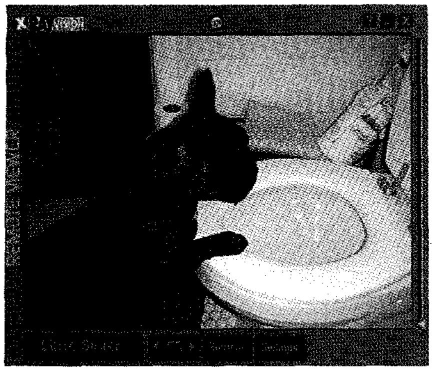
Wireless, the XCam2 is much more flexible than a standard PC Web cam. Instead of being limited by the length of a cable, you've got 100 feet of 2.4GHz transmission distance to play with. (On the downside, at its fastest, the XRay Vision program captures an image only every ten seconds or so; it's more like a slide show than full-motion video.) I mount my camera on top of the fireplace

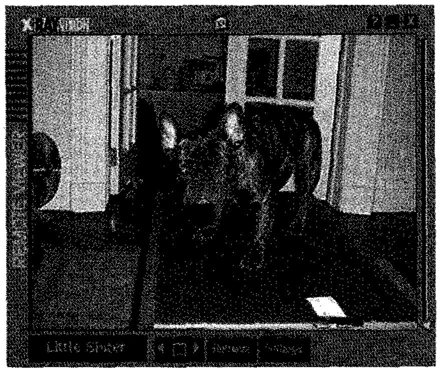
XRay Vision
Ruby
Little Sister

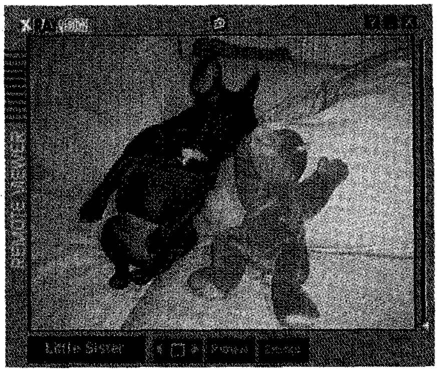
Photographs by Robert Moritz.

Webby: A Star Is Born

ES, I FELT IT WAS MY DUTY TO SHARE RUBY WITH THE WORLD. AND
IGITAL VIDEOCAM, SHE PERFORMED **LIKE A PRO. BY ROBERT MORITZ**







for a bird's-eye view of the living room. Camera rolling, I check the feed to my laptop and leave the house. Simple as that.

Over a mocha and bagel at the Internet café down the block, I log on and watch as the first episode of *Little Sister* unfolds. There she is, walking back and forth on the couch, chewing on her corn bone, staring out the window, licking her crotch, sleeping. I tune in a couple more times during the day over at my girlfriend's office and back at the café. Highlights include an aborted attempt to climb atop my club chair—*verboten!*—and what looks like a possible fecal guest appearance near the rug. On a scale of 1 to 10, it's about *The Real World Boston*. But we're only just beginning. Days two and three are a little more of the same. Episode four, however, introduces a new plot twist as Ruby reveals a previously concealed yet highly irresistible habit of rubbing her ass on the edge of the couch. Quality programming.

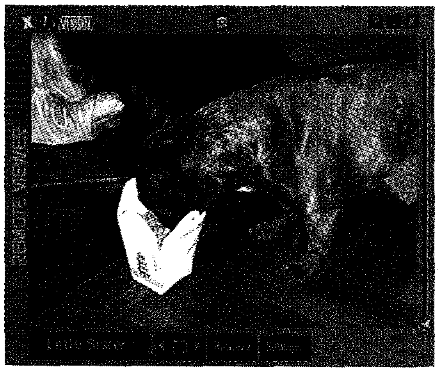
But then, in an uncanny case of life imitating art, the ratings begin to tumble. Like *Big Brother* before it, *Little Sister* has quickly become a bore. Ruby is passed out about half the time, and she frequently wanders out of the frame. But the real problem runs much deeper. Once you've been hooked by the occasional random butt scratch or skittering splayed-leg sail across the top of the coffee table, the slitty-eyed voyeur within demands more. And not just more but better: weirder, freakier, nastier.

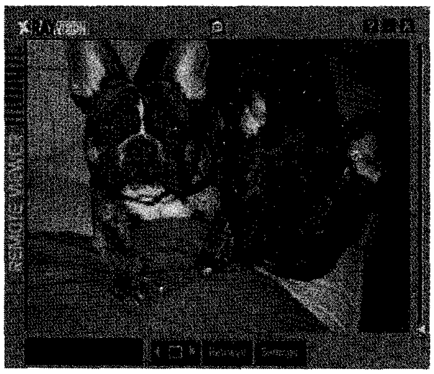
To help salvage the situation, I invest in three more cameras ($169 package deal) and place them strategically in my bedroom, bathroom, and entry hall so she'll never be able to leave my sight. (The XRay software—combined with the X10's $20 FireCracker program and $13 plug-in control modules—actually lets you choose camera feeds via remote, just like in an actual TV studio control room.) Next, I introduce a *Survivor*-worthy immunity challenge for Ruby. It comprises a small pile of FedEx boxes, a hunk of her favorite Normandy Camembert (hey, she's French) perched on the uppermost tier, and a trail of peanut butter that, if correctly followed, will show her how to climb up top and go for the gold.

AS YOU CAN IMAGINE, THE EVENT ENDS with a PB-and-upholstery mess as Ruby opts for a bowling-ball solution to the puzzle. Nevertheless, it makes for mildly entertaining TV (I'd say about a *Real World Miami*). Then we decide to inject some good old-fashioned Kelly vs. Susan–style conflict into the mix. Since this is no place for a catfight, we fabricate the next-best thing: Ladies and gentlemen, say hello to Rex10. A security accessory sold by X10, the Rex10 is basically a $59 motion-sensor alarm system that sounds just like a pissed-off, barking Rottweiler.

I think you know where I'm going with this. Sadistic? Maybe. Beneath reality-TV standards? Please. Do the words Rick Rockwell mean anything to you? The only trouble is, Ruby isn't buying. Rex10 may scare the bejesus out of nosy neighbors, but there's just no fooling ears as big as hers. She ignores the pseudo barking entirely. Little celebrity *beetch.*

Desperate, I decide to introduce a dash of sex appeal to the mix and arrange for Kafka, Ruby's strapping 28-pound French-bulldog boyfriend down the block, to do a walk-on. At last, some action. Snuggling, licking, frolicking, bed wrestling, booty sniffing. Attention, Leslie Moonves! *Little Sister* now has every ingredient necessary for a sweeps-week triumph. ■

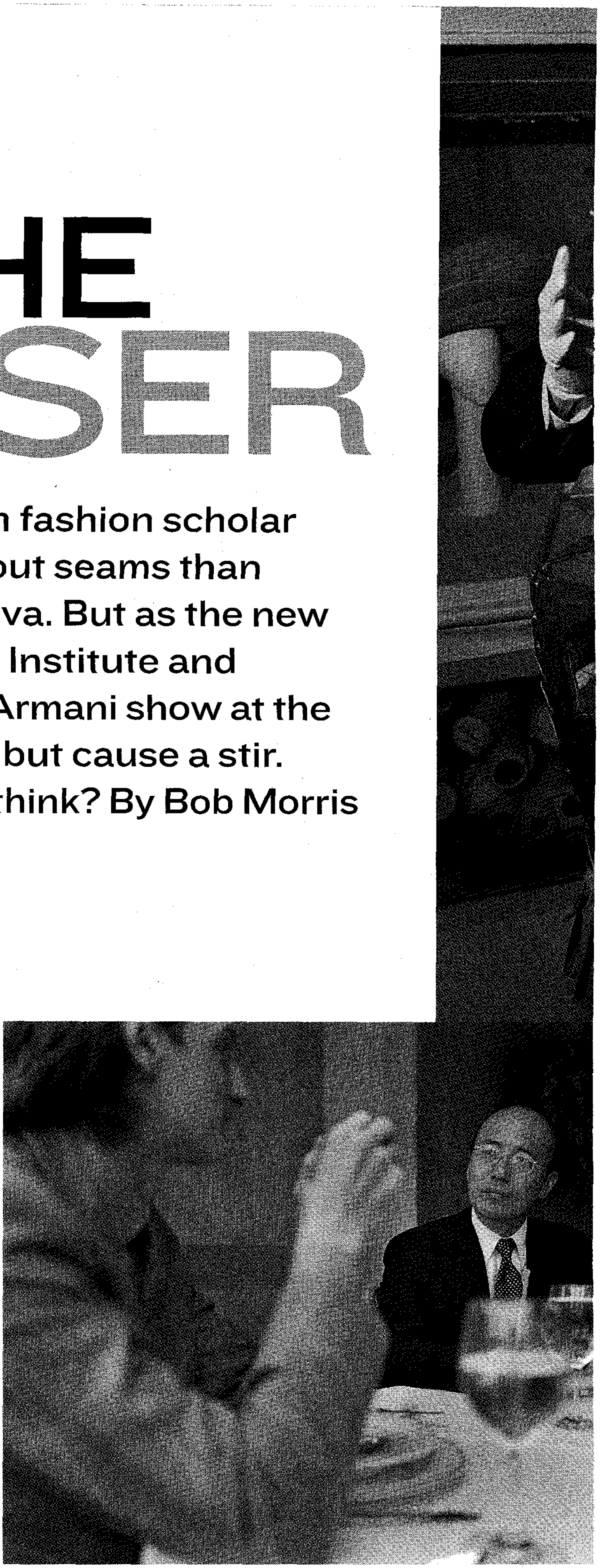




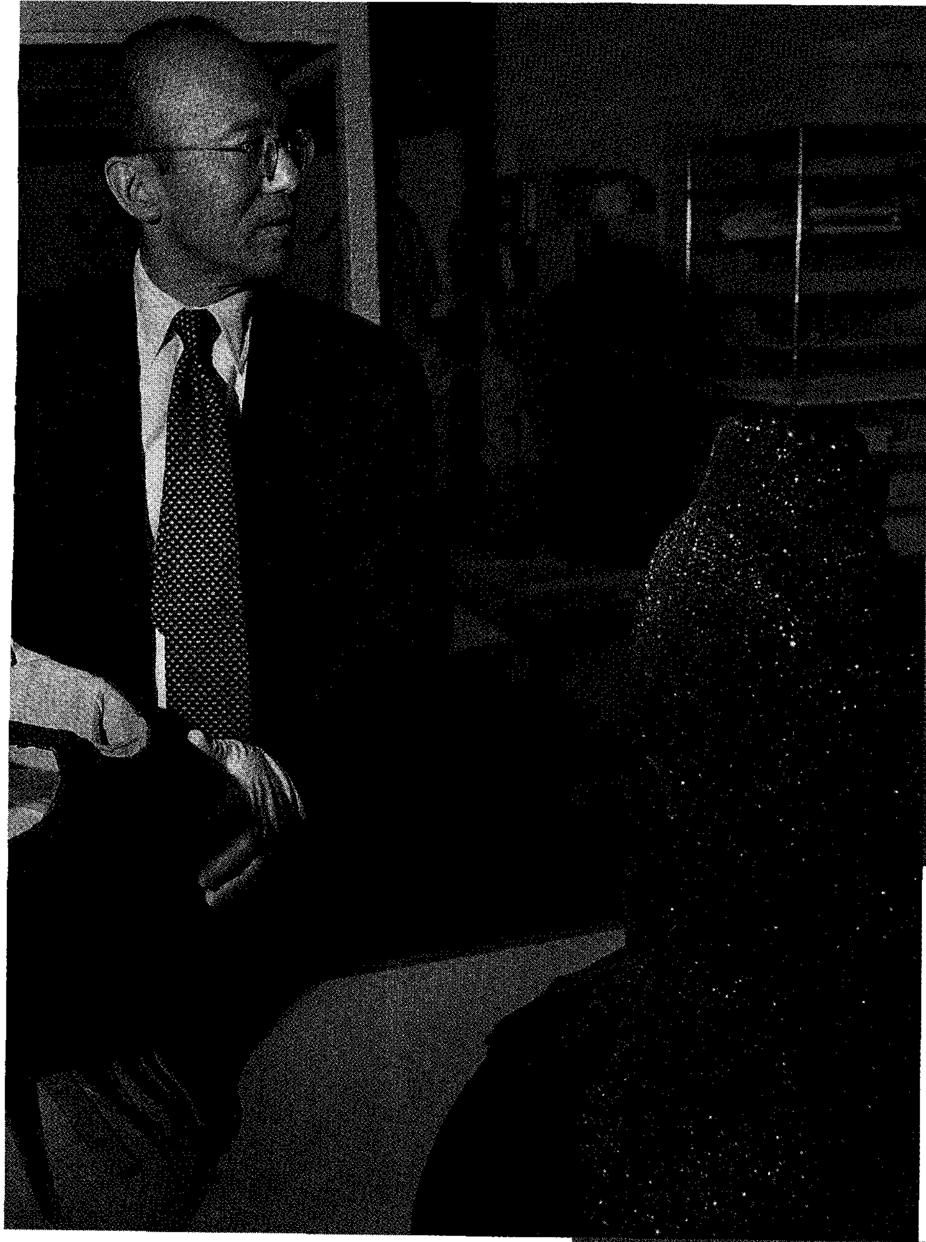
THE DRESSER

Harold Koda, a soft-spoken fashion scholar who's more passionate about seams than scenes, is anything but a diva. But as the new head of the Met's Costume Institute and curator of the blockbuster Armani show at the Guggenheim, he can't help but cause a stir. What would Mrs. Vreeland think? By Bob Morris

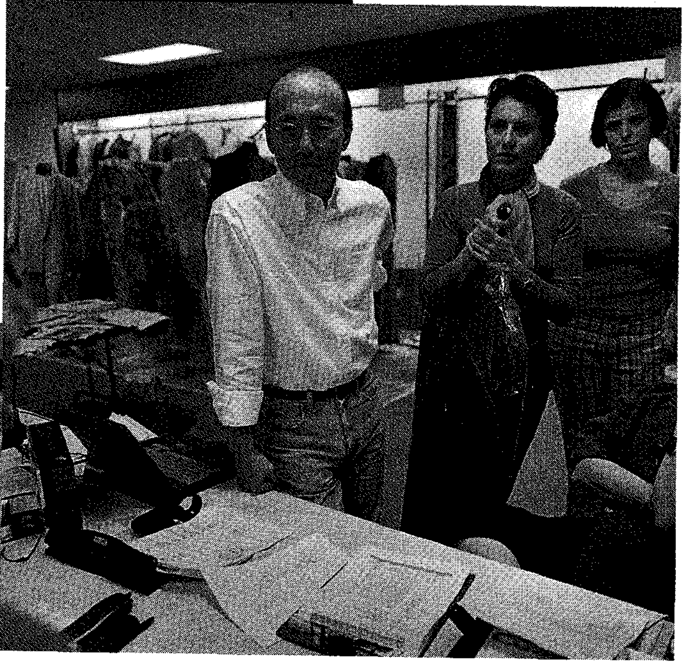
HAROLD KODA, THE RECENTLY NAMED CURATOR-IN-charge of the Costume Institute of the Metropolitan Museum of Art, tells a story about taking Alexander Vreeland, a grandson of the late, great Diana Vreeland, to lunch in the Trustees Dining Room at the Met. Koda, who was associate curator at the time, was bluntly informed he'd have to wait, even with a reservation. "Alexander Vreeland told me that would never have happened to his grandmother, because she would not have allowed it," Koda recalls of the woman who ran the Institute from 1972 to 1989. "And he was right. With Mrs. V, you had this grand and ambitious personality. There are people who still channel her. I'm not one of them. I'm an observer, an academic, very boring." • Or very modest. But with his big job at the Met starting next month, and next week's opening at the Guggenheim of the massive Giorgio Armani show, which Koda



Photographed by Larry Fink



CLOTHES AND THE MAN
Clockwise from above: Koda in the Costume Institute archives, examining one of the Institute's pieces, and with the Guggenheim curatorial staff at Armani's warehouse in Secaucus, New Jersey; stylists fit an Armani mannequin; Koda at lunch with Hamish Bowles at the Met's trustees dining room.



co-curated, Koda will have to get used to being on display. Or maybe he won't. After all, he isn't curating the first big Costume Institute exhibition of his reign, "Jacqueline Kennedy: The White House Years." Hamish Bowles, the highly visible *Vogue* editor with his own couture collection, was asked to guest-curate that show just before Koda was appointed. And while it's true that Koda is applying his vast knowledge of costume history to give the Guggenheim's Armani show some gravitas, Robert Wilson, the theater director who's creating the show's setting, is supplying the drama, turning part of the museum into an inverted runway, where the audience is on the catwalk and the models in the bleachers. If there are any accolades left over, they're likely to go to Wilson. Koda couldn't care less, of course.

"It's odd that a face has to be attached to an institution," says Koda, 50. "When I sit with friends in New York and listen to their banter, I always feel like a eunuch, because I don't have the edge they have. I was raised in Hawaii, where there are no threats and no natural social predators."

And so, into the mix of fashion designers, editors, museum curators, trustees, corporate sponsors, socialites, and paparazzi—a predatory ecosystem if ever there was one—comes this scholarly gentleman with a country house in Pawling, of all places, whom a surprising number of fashion insiders don't know well or at all, despite his stellar reputation.

People who do know him rave. His friend Rei Kawakubo, the designer of Commes des Garçons, found working with him "revolutionary." Pat Buckley, who presided as chairman of the Costume Institute's board for eighteen years, says he's "scholarly, with a twist." Valerie Steele, chief curator of the Museum at the Fashion Institute of Technology, calls him "awesome." Blaine Trump, who has served on the Institute's board, says, "Underneath the quiet, there's a funny and adventurous guy with a wild twinkle in his eye." Adds Tonne Goodman, *Vogue*'s fashion director: "He's soft-spoken, but he's definitely not soft."

Given what he's about to face as a majordomo, he'd better not be.

"In fashion, you need irony and self-consciousness," says Koda. "You have to be bigger than life."

ONCE UPON A TIME, BEFORE HE KNEW WHO Diana Vreeland was, Harold Koda saw Bette Midler in an outlandish vintage dress on the *Tonight Show* with Johnny Carson. She came from the same town as he did, Aiea. "Hawaii's a Pacific Rim culture, where people prefer to be discreet, not extraordinary," he says. "But there I was, seeing Bette Midler on TV with her fantastic style. I took it as a good sign that I was planning to move to New York."

Graduating from the University of Hawaii in 1972, he moved to Manhattan and found the anarchy of New York liberating. "It was a complete seduction of a small-town island boy," he says. He got an internship at the Costume Institute, and later Diana Vreeland gave him a paying job as an exhibition assistant, in which he had to re-create everything from fingernail guards for Manchu women to French eighteenth-century ceiling-high wigs. (Vreeland's words upon seeing Koda and his team's early dressing of some of her mannequins: "They have no éclat! Haut! Haut! Haut!") "I was touching Catherine the Great's silver wedding dress," he remembers. "Solid silver! It was fantastic!"

In 1979, he left the Met to become associate curator at FIT's museum. While Richard Martin, who joined as curator in 1981, was the front man, he and Koda collaborated intensely on shows like "Fashion and Surrealism," "Paper Clothes," "East Village," and (most notably) "Jocks and Nerds." The critical buzz on them was excellent, and in 1993, they were brought to the Met to create more authoritative but equally smart and well-received exhibitions, including "Orientalism," "Bloom," "Christian Dior," and "Diana Vreeland: Immoderate Style." Then, in 1997, Koda made the surprising move of leaving the world of fashion entirely—to study landscape architecture at Harvard. He graduated with a Ph.D. last May, shortly after Martin died of melanoma, and in June was wooed back to the Met. Given Koda's academic integrity, his unassuming manner, his unblemished work history, and what the Met's director, Philippe de Montebello, terms his "dazzling creativity," he was a perfect fit.

But galloping up Broadway one day in September in khakis, striped shirt, and Topsiders, with a giant black notebook (his Armani bible) in an old backpack, Koda is the image of anything but a curator-in-charge. That is, until a young man crosses the street in front of us wrapped in something very strange. "Oooh," exclaims Koda. "That guy was wearing a holographic corselet!"

Who else could say that with such glee and precision?

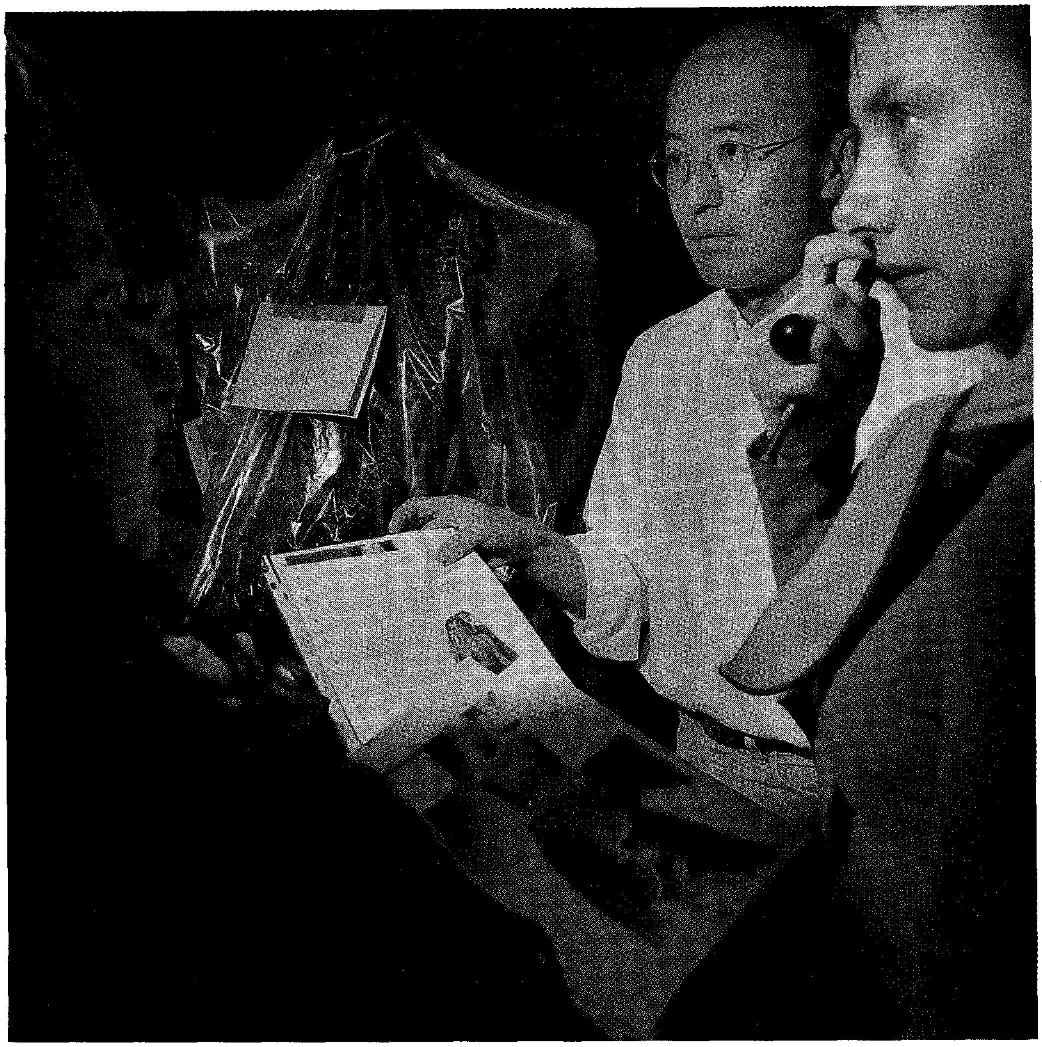
IT'S FASHION WEEK IN NEW YORK. AH, THE thrill of seeing Winona Ryder at Marc Jacobs. The blasphemy of a clothing line called Imitation of Christ. Ballerinas at the Hermès store opening. An Azzedine Alaïa exhibit at the Guggenheim SoHo that the *Post* said put Armani's people in a jealous snit. Koda's having little to do with any of it.

On Monday, he's locked in a room at the Guggenheim's downtown offices, talking to the writer of the Armani show's audio tour. He explains each garment as if it were an artistic treasure. He points at photographs and expostulates on striping and the body, and on gender and destabilizing authority, using words like *seraglio, cheongsam,* and *polonaise* to describe outfits that are surprisingly detailed for a designer so associated with minimalism. He works through the show's various inspirational motifs, including "China," "Excavation," and "Light." Touching on "Celebrity" (the show includes outfits worn by Jodie Foster, Annette Bening, Sharon Stone, Richard Gere, and Samuel L. Jackson), Koda recalls the scene in *American Gigolo* where Richard Gere throws his shirts and ties on his bed. "I saw it in a theater on the Upper East Side, and the audience was groaning at his choices," he says. "When he came up with the right combination, everyone applauded. Minimalism is hard to do."

From the moment the Armani show—co-curated by Germano Celant—was announced, the Guggenheim has had to weather the inevitable sniping about turning an entire art museum over to an exhibit of clothes. ("It's better than the cow parade," mutters one art dealer.) The issue was further complicated when it was reported, a month after the exhibition was announced, that Armani would be making a $15 million gift over three years for the Guggenheim's capital projects and international programs.

Koda (who loved last year's BMW-subsidized, crowd-pleasing motorcycle show at the Guggenheim, although it made others question the museum's financially ambitious director, Thomas Krens) argues that Armani's work *is* suited to the museum—that some clothes belong in an art context and some don't, and that it's the same with photography. It's hard to disagree. Besides, in a world in which design and celebrity are inextricably linked—thanks to the likes of E! and *InStyle* magazine, the number of regular people who can tell a Prada gown from a Versace has grown exponentially—it makes sense for the Guggenheim to get in on the action. *InStyle,* by the way, is sponsoring the Armani retrospective.

On Tuesday, Koda is in an Armani warehouse in Secaucus. While conservators from the Guggenheim fuss over a forest of mannequins, two of Armani's top stylists—tan, well-toned young men—are making sure the details are right. Collars down, not up. Shirts untucked here, not there. Koda tries to share his excitement with them about the soutache on the sleeve of a suit jacket, which, he explains, comes from a tradition of display in nineteenth-century Islamic Zoave military uniforms. But the stylists, who have an imperious air, can only feign interest in his observations momentarily, and as he shows me one cultural reference after another in each lapel and sleeve and hem, from Poiret to Kurosawa, they wander away.



PERFECT FIT Koda and two from the Guggenheim team work at the Armani warehouse in Secaucus.

In the car back to Manhattan, Koda denies that he left his post at the Costume Institute for Harvard because he was tired of the fashion world's famously bitchy scene. "I was tired of the rigorous calendar schedule. Fashion itself was at a moribund moment. I wanted a change," he says. In fact, he found himself missing it while he was in Cambridge. "Fashion people are real personalities," he says. "If you're too earnest, it's a flaw. In fashion, you need irony and self-consciousness. You have to be bigger than life." Of course, having a relentless fixation on what's next doesn't hurt, either.

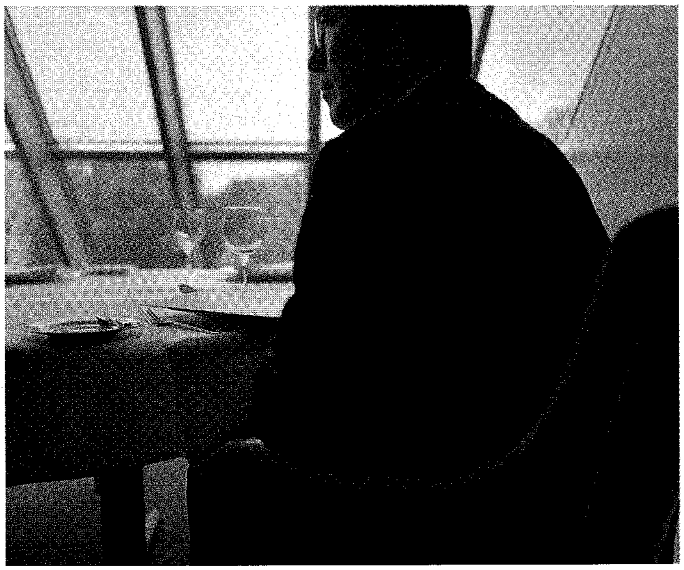
IF ANYTHING, IT WAS FASHION'S DISDAIN for the past that doomed the Met's blockbuster Chanel exhibition planned for this December. In May, after a year and a half of planning, the exhibition was canceled, along with an accompanying gift from Chanel said to have been $1.5 million. Without a strong curatorial hand in place after Martin's death, Karl Lagerfeld, the German designer who has kept Chanel contemporary, got too involved. He was pushing for the museum to present his new vision of Chanel, not the historic one, and his proposal to De Montebello included work by Jenny Holzer, Claes Oldenburg, and video artists.

When De Montebello balked because he thought the Met's curatorial integrity was being infringed, Lagerfeld told the *Times,* "I'm not interested in an exhibit that's just old dresses." Although fashion funding and the Costume Institute have always gone hand in hand, the Institute had been criticized in 1996 for Christian Dior's sponsorship of a Dior show and for Condé Nast's funding of the well-attended (more than 400,000 visitors in four months) Versace retrospective. Tommy Hilfiger's funding of last winter's tepidly reviewed but extremely popular "Rock Style" show (put together by Myra Walker, an interim curator) raised the question of whether the museum was being used as a marketing tool for a designer who aggressively associates himself with pop music. But with Chanel in the spring, the timing was especially awkward. The controversy at the Brooklyn Museum over the sponsorship by Charles Saatchi and Christie's auction house of the "Sensation" show of young British artists was still fresh.

One museum insider notes that with Chanel, the Metropolitan had been blindsided by the way the fashion world operates, adding that Lagerfeld was treating the museum as if it were a showroom. "But at the same time Philippe de Montebello was dealing with Lagerfeld, he was answering questions about Nazi loot in the museum's art collection, a grueling process," the insider adds. "So to have Kaiser Karl telling a Frenchman how to interpret Chanel, an icon of French culture, must have been particularly annoying."

The Lagerfeld flap forced the museum to reschedule its Party of the Year to April 23 (the event raises all general operating costs for the Institute) and come up with a blockbuster exhibit to replace it. In the wake of the controversy, De Montebello noted that it was "sadly ironic that Karl Lagerfeld, the man who has represented Chanel and creative fashion for some twenty years, could dismiss five decades of the work of Coco Chanel as 'a bunch of old clothes.' " But Lagerfeld was raising a point that others in the fashion world appreciate. "The place needs some oomph, and I wish the shows would be alive instead of constantly about history," says stylist Polly Mellen, a Vreeland acolyte. "If Lagerfeld had done the Chanel show, it would have been extraordinary."

It was not the first time the Costume Institute, which began in the thirties as a separate entity and was integrated as a full curatorial department at the museum in 1959, has crossed swords with the fashion elite. Eleanor Lambert, the publicist credited with bringing worldwide attention to New York as a fashion center after World War II, and who planned the Institute's first Party of the Year in 1948, still bristles at its current modest size. In 1992, under De Montebello, and several years after Vreeland left her position there, the Institute's downstairs quarters were cut back significantly. "It's too small," says Lambert. "You can't have decent costume shows without a central space. Diana Vreeland had a sense of theater and space for it."



A SEAT AT THE TABLE Koda at the Met's trustees dining room.

What many fashion types don't realize is that the intention had been to present bigger costume shows upstairs in the Cantor Gallery periodically. Martin, however, was an astute historian with little interest in the politics of competing with other curatorial departments for upstairs space. Downstairs, he had autonomy.

"It's not what I planned," says Katell le Bourhis, the fiery French curator who consulted on the Institute's redesign before leaving the Met for the Louvre. "To justify having such a fabulous collection of clothes, you have to have big historic shows. But you also have to bring a contemporary approach to the presentation." When I suggest that Lagerfeld was trying to do that, she corrects me firmly and says she meant that shows should use technology to enliven didactic information. "The Met is not the Whitney Biennial, and it's not an institution that sponsors artistic proposals," she says. "You have a huge responsibility as an historical authority." That responsibility, plus the expectations of a notoriously fickle fashion world, will make Koda's job all the more tricky.

Koda is invigorated by the outfits passing on the street. He fantasizes about an exhibition broken down by Manhattan Zip Codes.

"I hope he does well, but I'm worried because he seems very academic," says Carrie Donovan, the Old Navy spokeswoman who was once the *Times Magazine*'s style editor. "You know how crass the whole world has gotten. Let's face it: If you don't make a real blast with a show, you can't get attention and it won't sell tickets."

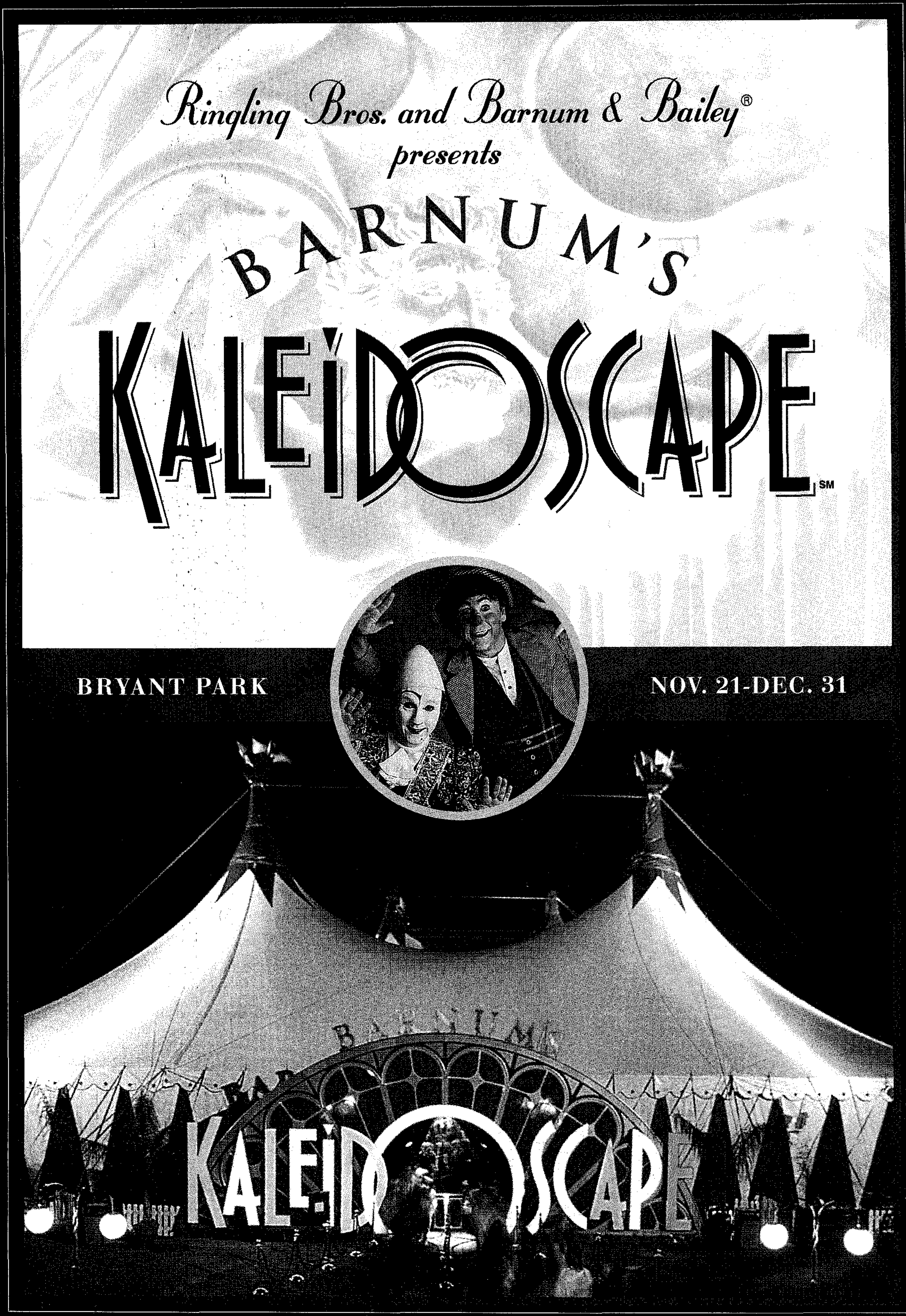
ONE DAY IN LATE SEPTEMBER, we're in the trustees lounge of the Met and people are fussing over Koda. A tea tray appears. Several albums of photographs of past exhibitions have been laid out for our perusal. He compares Vreeland's belief that history is caused by powerful individuals with the theory that it's caused by cataclysmic events. He adds that for him, "Even a farmer's frock has poetry to it." His demeanor is soothing, his presence unimposing. Downstairs, at the current exhibition, "Curios and Treasures," curated by Myra Walker, we look at old tea gowns and capes and doublets, all impeccably presented. In front of one showcase, Koda stops to consider a very long shoe. "I'd like to curate a show of extreme fashion," he says. "The most corseted waist, the tallest hats, the highest heels."

We leave the museum and head to his doorman building, where he lives with his partner of twenty years, Alan Kornberg, an attorney. As usual, Koda is visibly invigorated by the display of outfits passing on the street and fantasizes about an exhibition broken down by Manhattan Zip Codes. He notes that the difference between Upper East and Upper West Siders, for instance, has to do with the gauge of their knits, their jewelry (ethnic on the West Side, little gold shell earrings on the East), and their choice of colors: earth tones on the West Side, neutrals on the East. A woman walks past us in powder blue. "She's a tourist," he says.

The following week, we're at lunch in the trustees dining room with Hamish Bowles, who is deep into researching his Jackie Kennedy show. Talk ranges from the new Gucci ad campaign to young artists who are using fashion to promote their careers. "The self-constructed identity has become something people now acknowledge as a craft," Koda says. The conversation turns to stylish women in history. "It's not an accident when people have an iconic authority," Koda points out, citing the Duchess of Windsor and Madame de Pompadour. "It's a talent that's refined, projecting an image and then controlling that projection." It's the kind of idea that could give a show that some find predictable some meaning. We wait for Bowles to respond. He doesn't. "Sociology," Bowles finally says, "isn't my thing."

Afterward, Koda will tell me how brilliant Bowles is and how intense and passionate his knowledge of fashion history is. For a man with so many ideas of his own, he's full of admiration for others. He's already thinking about enlisting architects, artists, and designers to curate Costume Institute shows, even the blockbusters. "He's intelligent enough to know that he doesn't know everything," says De Montebello. And entrusted as he is with overseeing the largest collection of fashion in the world, he's more than willing to give others the spotlight and keys to his kingdom. While the Kennedy show was in place before Koda was appointed, it's clear that Bowles is just the first of many who will be credited for bringing increased attention to fashion at the Met.

And Koda? He'll be there to applaud. In the meantime, look for him at the Guggenheim opening next week, in the shadow of Giorgio Armani and Robert Wilson and all those celebrities, bodyguards, fashion arbiters, stylists, agents, publicists, managers, socialites, and reporters. "I'll be wearing my Armani suit," he says. Who knows? He may even get a chance to meet Bette Midler. ■



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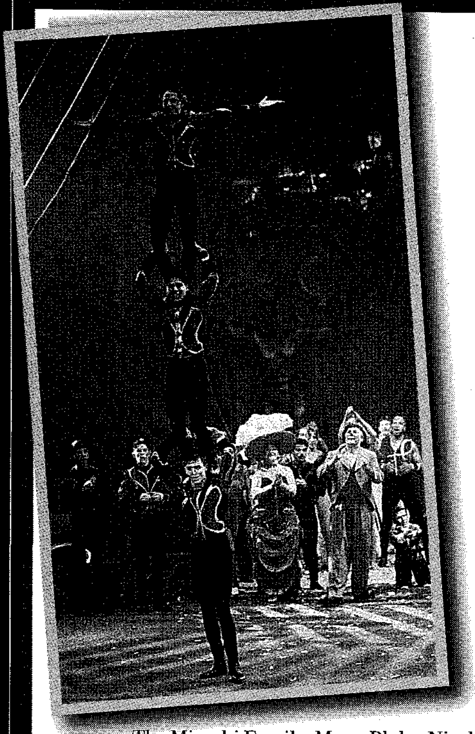

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The Mizrahi Family; Marc, Blake, Nicole & Michelle

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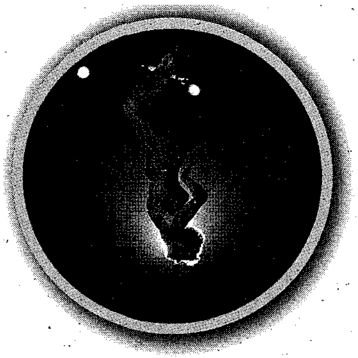
“You know how you’re going to cry when your kids are having so much fun?” asks Michelle. “That’s the feeling I had during the whole circus.”



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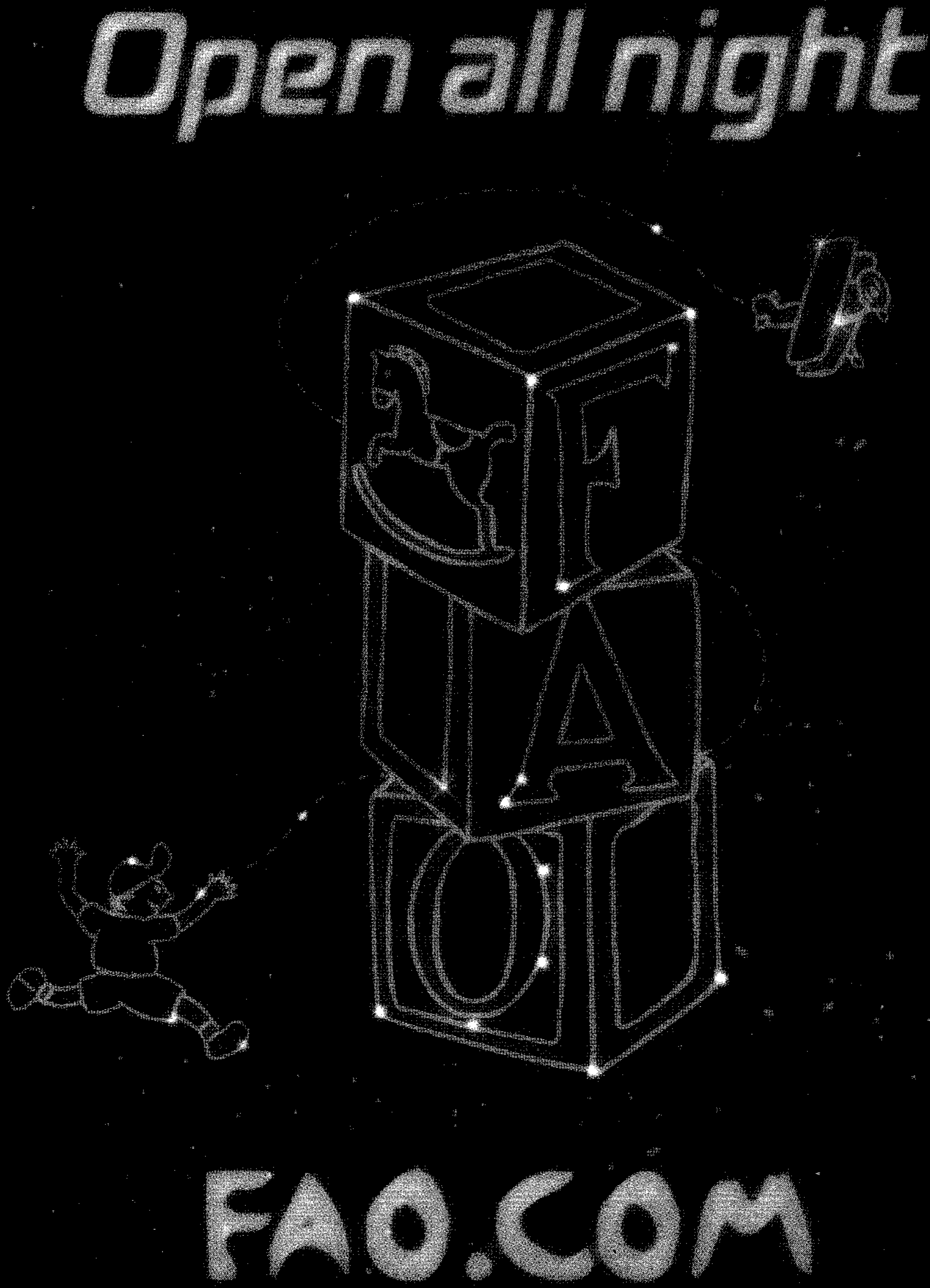
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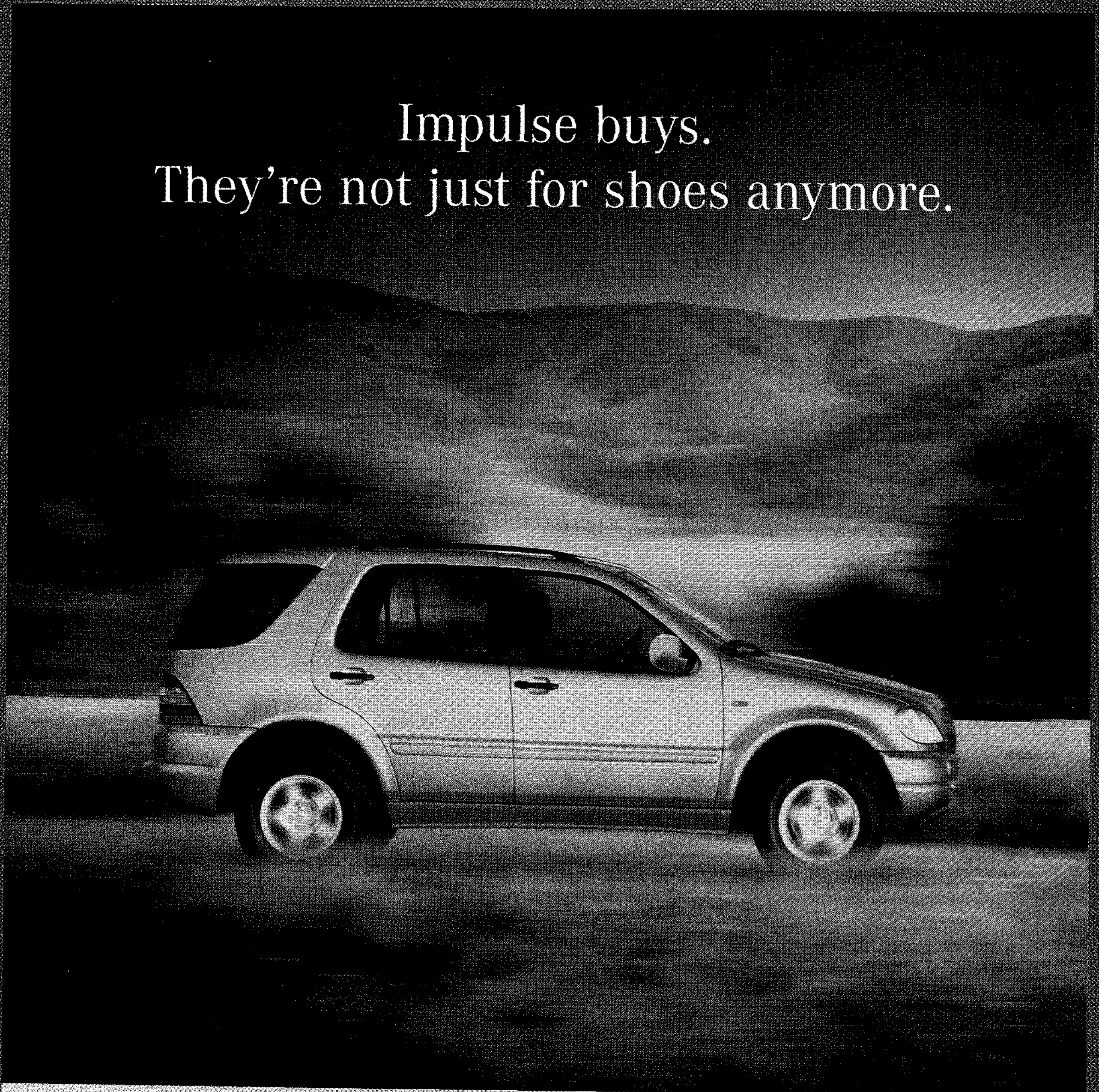

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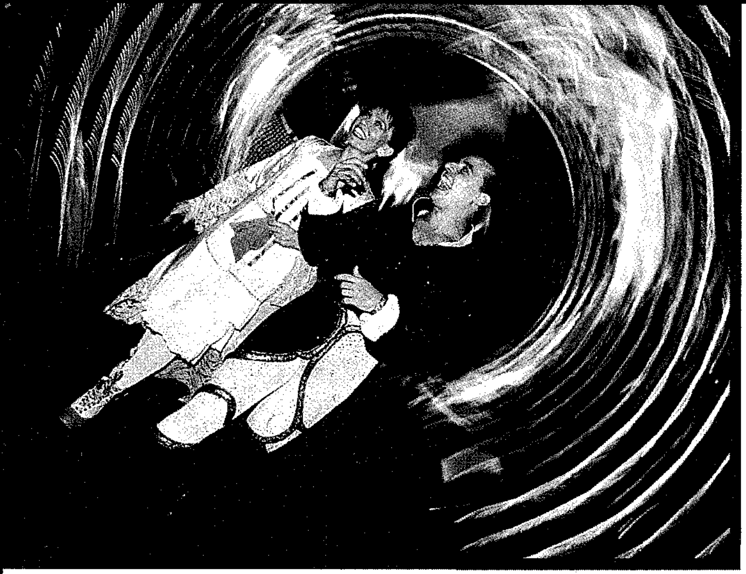

> *"Sophisticated and silly, old-fashioned and unbelievably cool, all at the same time."*
>
> –Houston Chronicle

A MARRIAGE OF THEATER AND CIRCUS

Barnum's Kaleidoscape℠ offers ever-changing live entertainment where the boundary between fantasy and reality dissolves in a kaleidoscopic blur of color, music, lighting and fun. When the standards of world-class theater meet the timeless joy of the circus, *Kaleidoscape* is the result – a unique adventure where the artists join the audience and the audience becomes part of the show. "Wherever you sit, there is a performer coming up the aisle, engaging the audience," explains Michelle. "Each act was superb."

"This is America's newest circus and it is unlike any other form of entertainment anywhere," says the show's producer, Kenneth Feld. For this circus, Feld has hand-picked a creative team that counts such spectacular entertainment extravaganzas as *Disney On Ice,*℠ and Las Vegas' master illusionists *Siegfried & Roy*® among its accomplishments. "Our productions are the embodiment of the human spirit, people overcoming incredible obstacles and fears in pursuit of physical and personal excellence," he reflects. "From the moment the audience steps into the tent, they will interact with the artists. By the final fanfare, the audience will feel they've known the performers all their lives."

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"The One-Ring Big Top in Splendid Form."
-*L.A. Times*

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"Puts the audience right in the middle of the circus experience . . . Delightful!"

– Detroit Free Press

THE MAGIC OF INTERACTION

The fun begins during the pre-show reception, which takes place in the front of the tent. This reception is open, and indeed recommended, for everyone. An hour before the show, the audience mingles with the performers in a fun and festive atmosphere, only to see the same artists moments later inside the main tent performing.

"Nicole was able to ask the trapeze artist if she was ever frightened, and Blake just giggled and giggled as he met a grownup man even smaller than he was!" says Michelle. "The spirit of interaction really starts at that pre-reception. For my children that was as meaningful and as memorable as the show itself."

After the children and adults chatted with the stars and gathered autographs, the Mizrahis, along with the other spectators, left the front area of the tent via a tunnel of twinkling lights to enter the splendor of the Big Top's main performance area. With its lushly appointed amenities, this section of the tent is an appropriate milieu for the brilliance of the performers themselves.

One of the unique distinctions of *Barnum's Kaleidoscope*^{SM} is that everyone has a good view among the 1,850 plush velvet "ringside" seats, including exclusive sofas for the ultimate viewing pleasure. With every seat within 50 feet of the circus ring, the show's up-close and personal atmosphere allows for an intimate circus experience unlike any other.

"There were no big pillars to block the view or cavernous arenas to distance you from the action," says Michelle. From the person who swept the stage to the star performers, the Mizrahis noted that every single performer they encountered took advantage of the approachable scale of the venue and delighted in the audience. "The children were enamored."

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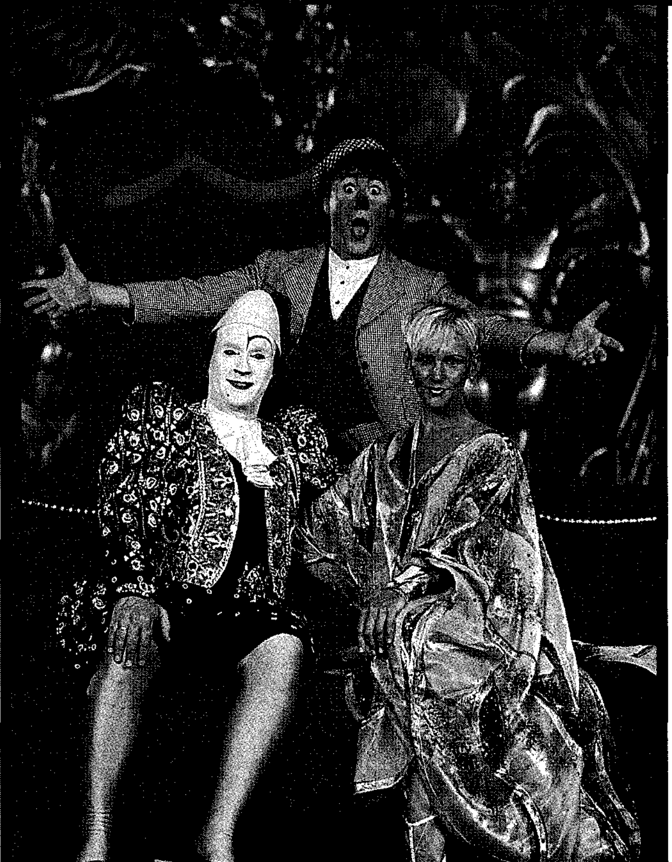
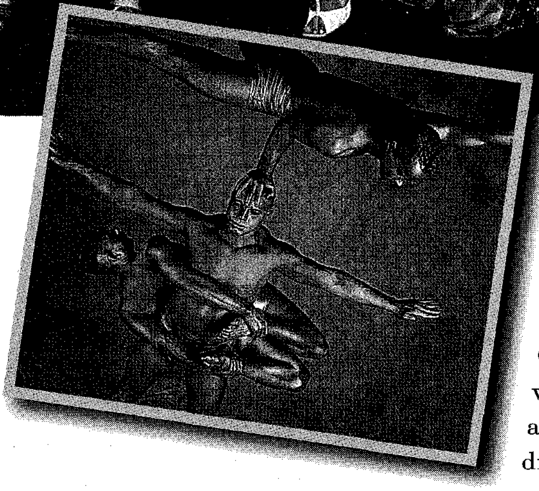


Clockwise from top:
Larible, Sylvia Zerbini, and Pipo

THE JEWELS OF THE KALEIDOSCAPE

Like the multifaceted jewels in an elegant kaleidoscope, the artists of *Barnum's Kaleidoscape*℠ both reflect and refract the many colors, clarity and brilliance of their individual personalities and performing talents. Collectively, they rekindle the universal spirit of joy, celebration and entertainment that is the world of the circus.

David Larible, the miraculous "Clown of Clowns" who ties together myriad personalities, is the first on everyone's list of notables, and the Mizrahis were no exception. "My husband couldn't remember when last he actually laughed at a clown's antics like he did with David Larible," says Michelle. The World's Greatest Clown, as proven by his capture of the Golden Clown Award at the 1999 International Circus Festival in Monte Carlo, David Larible is a seventh-generation circus performer from Verona, Italy.



Highlights among the other acts are hard to single out, acknowledges Michelle. "We loved Sylvia Zerbini, the trapeze and liberty horse performer, as we did Guy Tell, the crossbow marksman, and his partner Regina Bouglione. The Golden Statues, three performers from Morocco, were amazing in what they could to do their bodies and the physical acrobatic combinations they displayed," she says.

Other unforgettable acts include a flock of performing geese that respond to 87 different commands and a musical comedy group whose members span ages from 52 to 86, proving their motto that: "Life gets funnier as we get older!"

These are just a few of the family's favorites. Each of them, along with the many other *Kaleidoscape* performers, brings a touch of class and a wealth of talent to his or her own beloved circus craft.

> *"Thrilling and intimate! . . . a colorful dream. To watch this show . . . is like receiving a special gift."*
>
> –San Francisco Chronicle

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"Adds luxury to spectacle."

–The Dallas Morning News

Barnum's Kaleidoscope Comes to Bryant Park November 21-December 31

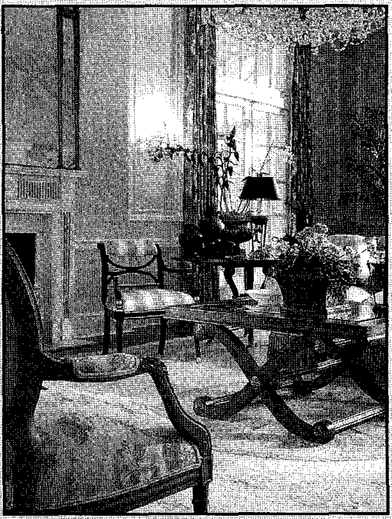
Superlatives abound. The amazing *Barnum's Kaleidoscape*℠ is coming to the world's greatest city in the town's most happening outdoor venue during the calendar's most festive season.

Bryant Park (www.bryantpark.org) is behind the famed New York Public Library, just a few steps away from Grand Central Station and a short walk from Penn Station and Port Authority. The newly renovated outdoor entertainment/social center is New York City's home to the fashion industry's runway shows and summertime's weekly outdoor movie showings. But don't think summer, think holidays – hot chestnuts, unbelievable window displays, Rockefeller Center, and this year, Ringling Bros. and Barnum & Bailey® presents *Barnum's Kaleidoscape*!

From November 21 through December 31, New Yorkers and those visiting New York during this quintessentially perfect season can catch the dazzling *Barnum's Kaleidoscape*. The big tent will be pitched in Bryant Park on 6th Avenue between 40th and 42nd streets, directly in the proverbial heart of Manhattan.

Check out the Web site (www.Kaleidoscape.citysearch.com), or call 1-877-9-BARNUM or TicketMaster outlets for a tour schedule and tickets, which range in price from $20 to $75. "I would book the next possible show right now," advises Michelle Mizrahi. "Word is getting out and you don't want to miss out!"

SELECTION



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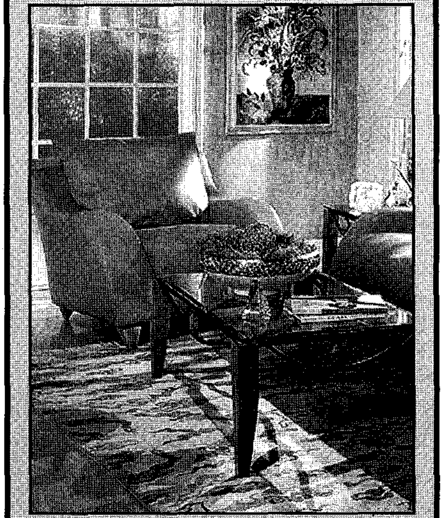

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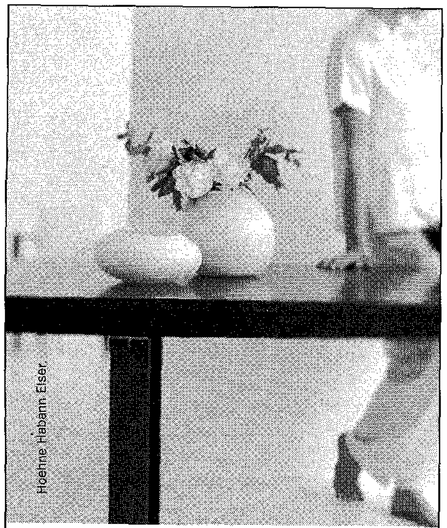

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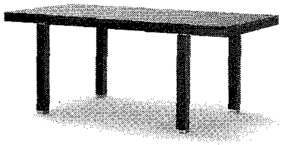

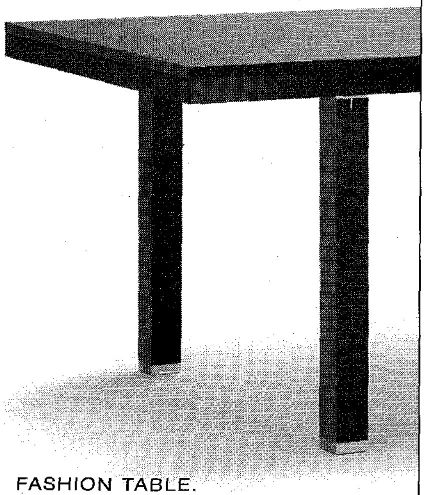

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> *"Ringling Bros. and Barnum & Bailey® have pulled out all the stops . . . and that makes for a pretty exquisite escape."*
>
> –Los Angeles Daily News

NO DETAIL TOO SMALL

With a creative team that boasts top-of-the-line talents in their fields of entertainment, *Barnum's Kaleidoscape*℠ presents a production enriched by magnificent costumes, splendid sets, savvy lighting, offerings of gourmet fare, and a live orchestra and original musical score. "We had never been to a circus before where we went home with a CD of the live music and enjoyed listening to it!" says Michelle.

When the family had been to circuses before, they always left with a vaguely disappointed feeling. "Either they were too sophisticated for my kids or just too overwhelming," explains Michelle. "At one circus, Nicole even fell asleep!"

But willing to give this one a try, the Mizrahis are circus converts once again. "My kids' eyes were glued to the ring the entire time. They are still talking about how wonderful it was. My husband and I are, too!" says Michelle.

Exactly the effect producer Kenneth Feld was aiming for: "It's all about people connecting and communicating," he says. He and his team of behind-the-scenes and on-stage talent have achieved that and more in Ringling Bros. and Barnum & Bailey® presents *Barnum's Kaleidoscape*.

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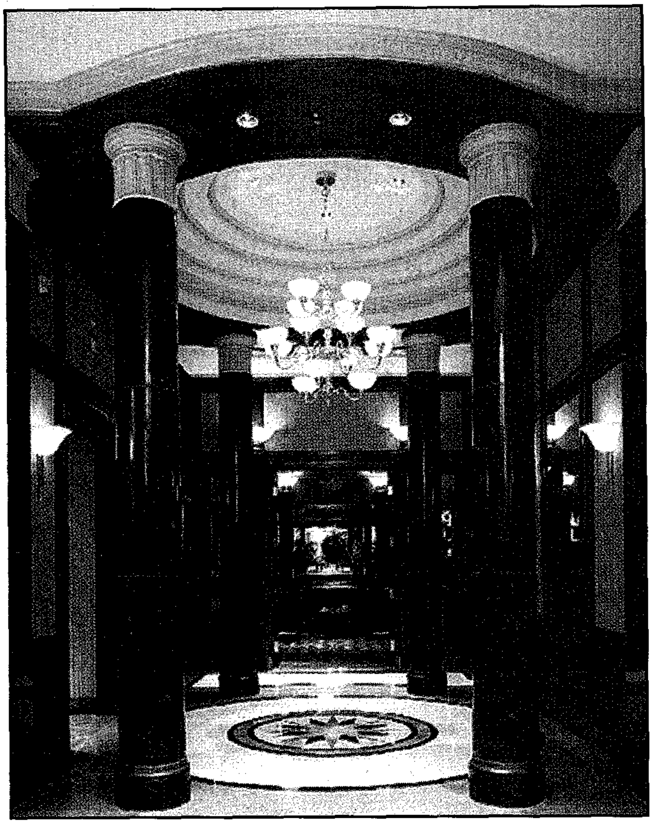
1-877-9-BARNUM

> *"Rousing…
> the one-ring
> big top
> in splendid
> form."*
>
> –The Los Angeles Times

Circus Savvy

Here are some helpful tips from Michelle Mizrahi on how to get the most out of the out-of-this world Ringling Bros. and Barnum & Bailey® presents *Barnum's Kaleidoscape*:

- Buy the hardcover playbill at the pre-show reception. Your children will overcome their shyness with the performers when they have the book with them to collect autographs. Adults will feel emboldened, too. And bring a pen!
- Skip packing healthy snacks. There are plenty of nutritious (and delicious!) choices, bottled water and juices available, as well as the old-fashioned fare of popcorn and cotton candy.
- Though every seat is terrific, for the very best in cushy comfort, splurge on utmost luxury, a sofa seat.
- While the evening shows are a magical background for the lighted wonder of the tent's dramatic exterior, consider an afternoon show for very young children.
- Don't be put off if you don't have children. "This is entertainment for everyone," says Michelle Mizrahi.



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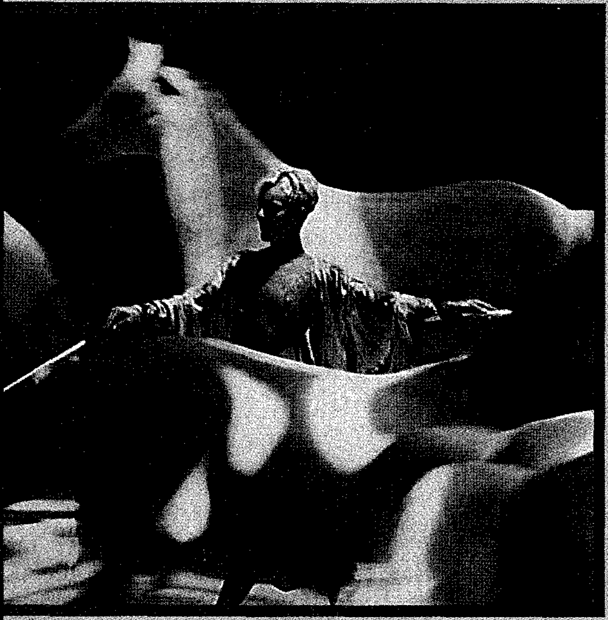
Barnum's Kaleidoscape New York City Gala Charity Events

The personal experience, luxurious amenities and intimacy make Barnum's Kaleidoscape an exquisite event for non-profit fundraising events. Enjoy the festivities of Barnum's Kaleidoscape in Bryant Park New York City, and support one of these local non-profit organizations.



Bryant Park Restoration Corporation Benefit

Wednesday, November 29 at 7:00 p.m.

Bryant Park – the award-winning nine- acre park surrounding the New York Public Library (on 6th Avenue between 40th and 42nd streets) draws thousands of New Yorkers and tourists alike to sample a long menu of free cultural offerings, to an al fresco snack – or just to relax or read amid horticulture displays that change with the seasons. The city park was renovated by the Bryant Park Restoration Corp. (BPRC), and reopened in 1991 as a full-service facility, operated by BPRC, with its own security, sanitation, and horticulture staffs.

On Wednesday, November 29 at 7 p.m., Bryant Park will be the venue for an extra-special event: a gala benefit performance of *Barnum's Kaleidoscape* in celebration of the park itself.

For information regarding Bryant Park Restoration Corporation's benefit call Barbara Brookhart at 212-768-4242 or visit their Web site at ww.bryantpark.org.

Wildlife Trust Benefit – Saving Nature Together, presented by Fleet

Tuesday, November 28 at 8:00pm

Wildlife Trust (WT) is a national nonprofit organization working for over two decades to create a healthy, more secure environment for all living things. By training and supporting local scientists in the U.S. and around the world, WT is building an international network of conservationists to keep animals and humans healthy, safe and thriving.

To help underwrite its important work, on November 28 at 8pm, Wildlife Trust will hold its first major fund-raising benefit in its thirty-year history at *Barnum's Kaleidoscape*.

As a growing leader in the conservation arena, the organization helped found the Center on Conservation and Medicine, in conjunction with the Center for Health and the Global Environment, at Harvard University and Tufts University's School of Veterinary Medicine. Together, the physicians and conservation biologists to work together to maintain healthy ecosystems for wildlife and people.Other Wildlife Trust initiatives include work on behalf of the world's most endangered animals, including manatees, dolphins, elephants, rhinos, and primates.

For information regarding Wildlife Trust Benefit call 212-460-0528 or visit their Web site at www.wildlife.org.

Youth EnterNet of America – *A Celebration to Benefit New York Kids 2000*

Thursday, December 7 at 7:30pm

Founded in 1995, Youth EnterNet of America (YEA) is a nonprofit organization dedicated to improving the lives of America's youth by empowering and mentoring nonprofit organiza-

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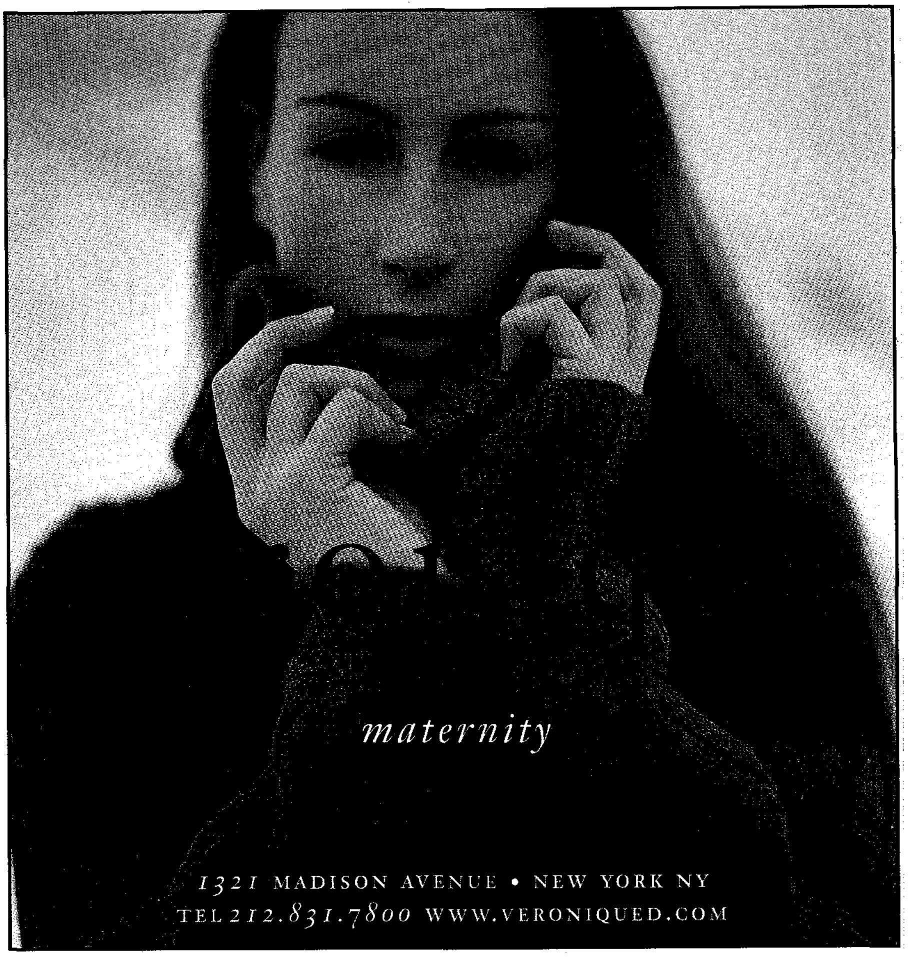
tions working with at risk youth. One YEA endeavor is to manage and finance gala fundraising events in order to provide nonprofits with risk-free opportunities to raise needed funds.

This December marks YEA's sixth annual *A Celebration to Benefit New York Kids*, which this year will be centered around *Barnum's Kaleidoscope*. Over 1,700 people are expected to attend this year's spectacular event, including over 500 children whose tickets will be sponsored. The event theme is "THE WHOLE KID," signifying the wide array of services provided by participating nonprofits which fulfill the holistic needs of New York City youth.

A Celebration to Benefit New York Kids will raise over $2 million in support of New York City's youth and showcase these outstanding youth nonprofit organizations: B.E.L.L. Foundation, Bronx Community Services – Pius XII, The Foundation for Cardinal Spellman High School, Cornerstone Learning Center, Everybody Wins! Foundation, ENACT, Global Youth Connect, "I HAVE A DREAM"® Foundation, Metro Inner City Children's Campaign, Minority Education & Sports Advancement, iMentor, and Sports & Arts in Schools Foundation.

For information regarding YEA's event call 202-338-6100 ext. 115 or visit their Web site at www.youthenternet.org.



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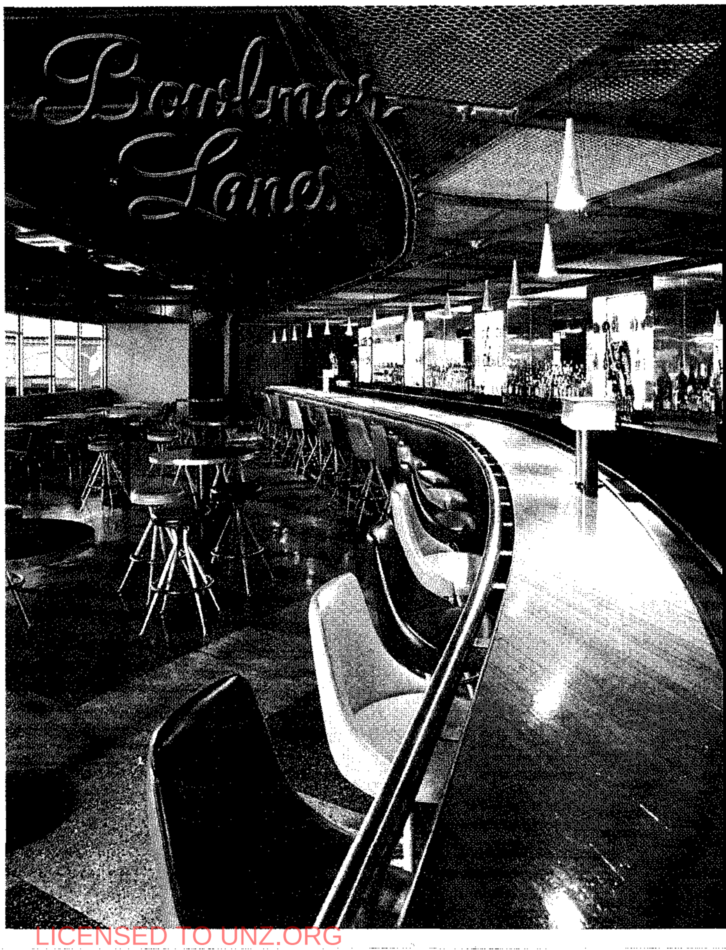

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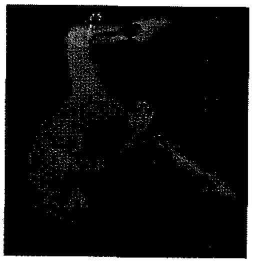

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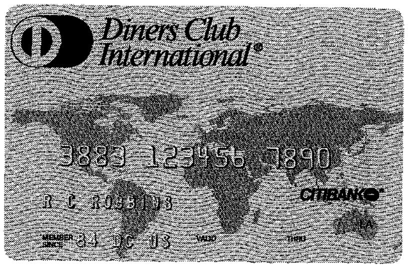

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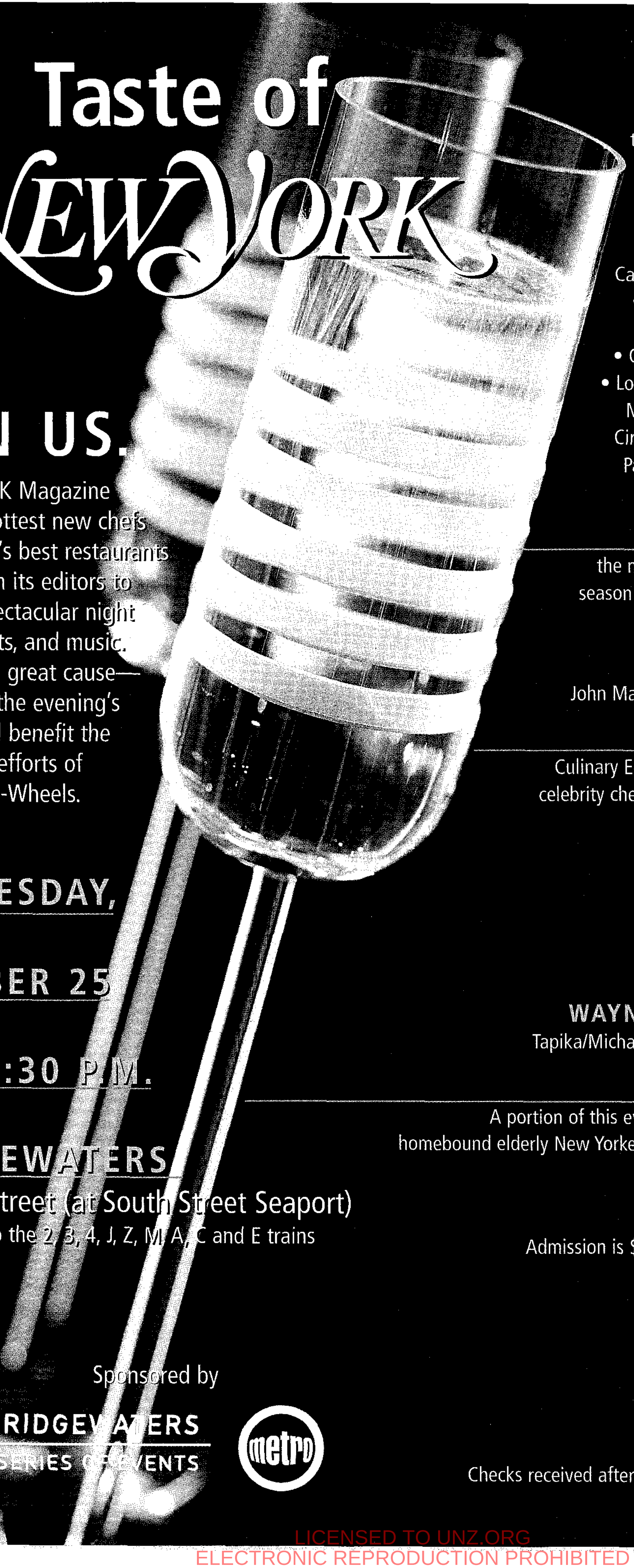

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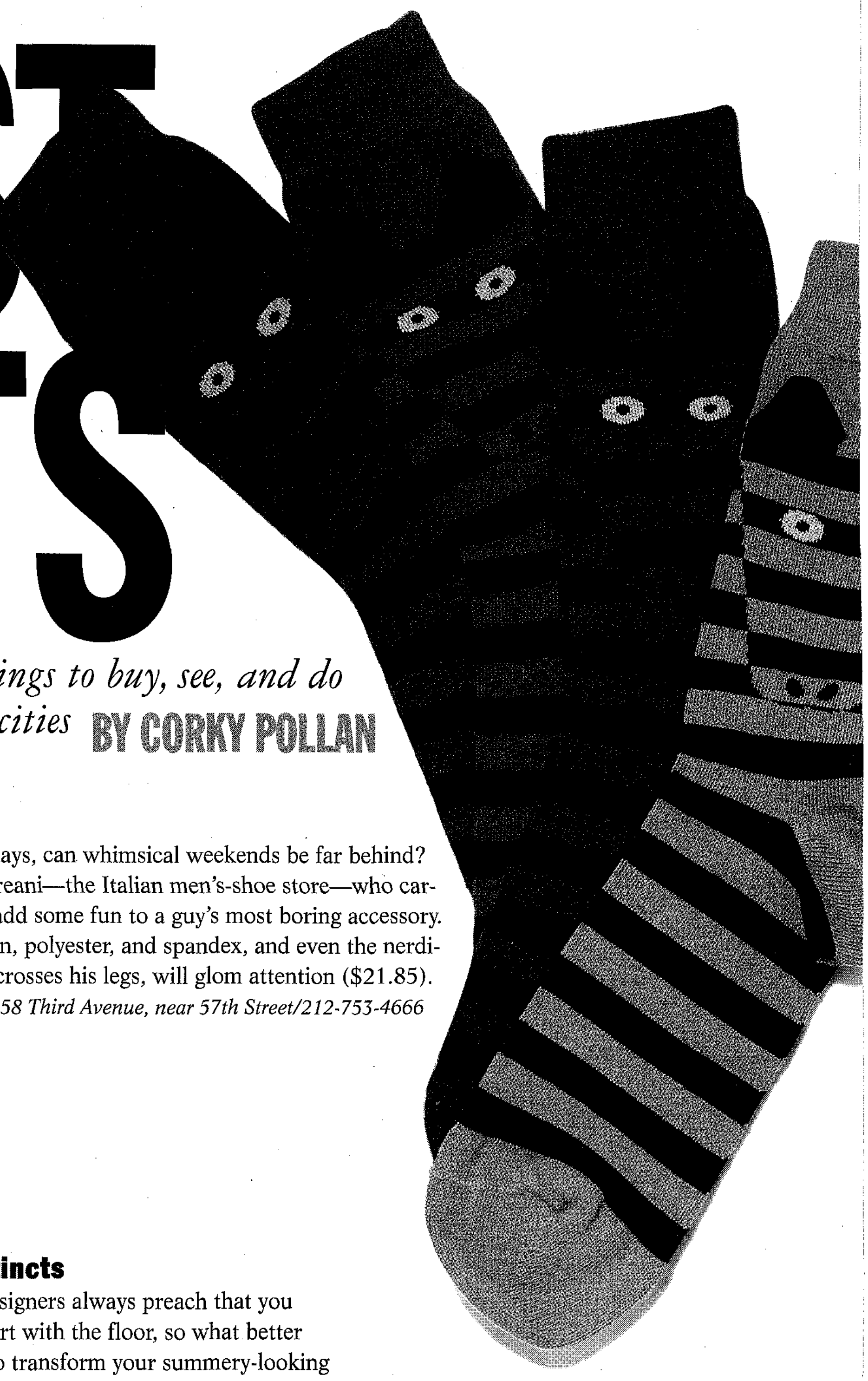
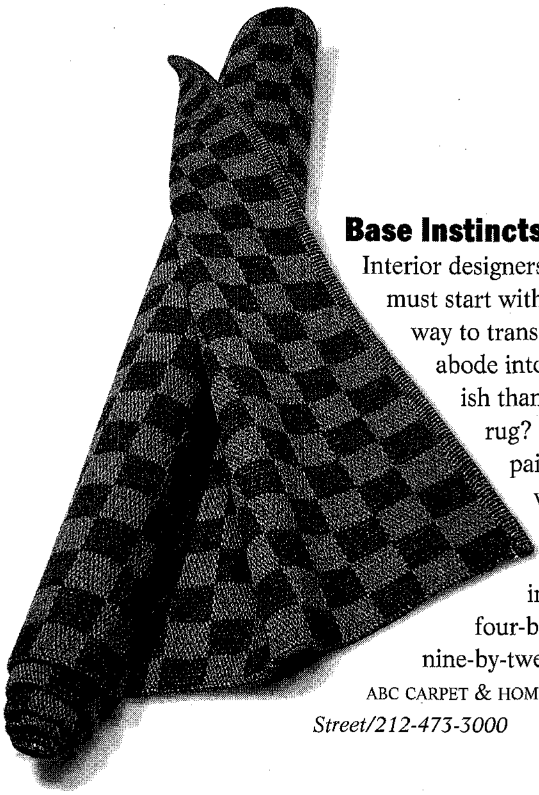


Footloose and Fancy Feet

Now that men are into casual Fridays, can whimsical weekends be far behind? That's the thinking of the folks at Jandreani—the Italian men's-shoe store—who carry these silly socks with 3-D ears to add some fun to a guy's most boring accessory. The socks are made in France of cotton, polyester, and spandex, and even the nerdiest, when he crosses his legs, will glom attention ($21.85).

JANDREANI/*958 Third Avenue, near 57th Street/212-753-4666*



Base Instincts

Interior designers always preach that you must start with the floor, so what better way to transform your summery-looking abode into something a tad more fall-ish than with a richly dark, checked rug? It's by Madeline Weinrib, a painter and carpet designer, who brings an earthy palette to her line of reversible woven flat weaves handmade in India. (From $199 for a four-by-six-foot rug to $799 for a nine-by-twelve-foot one.)

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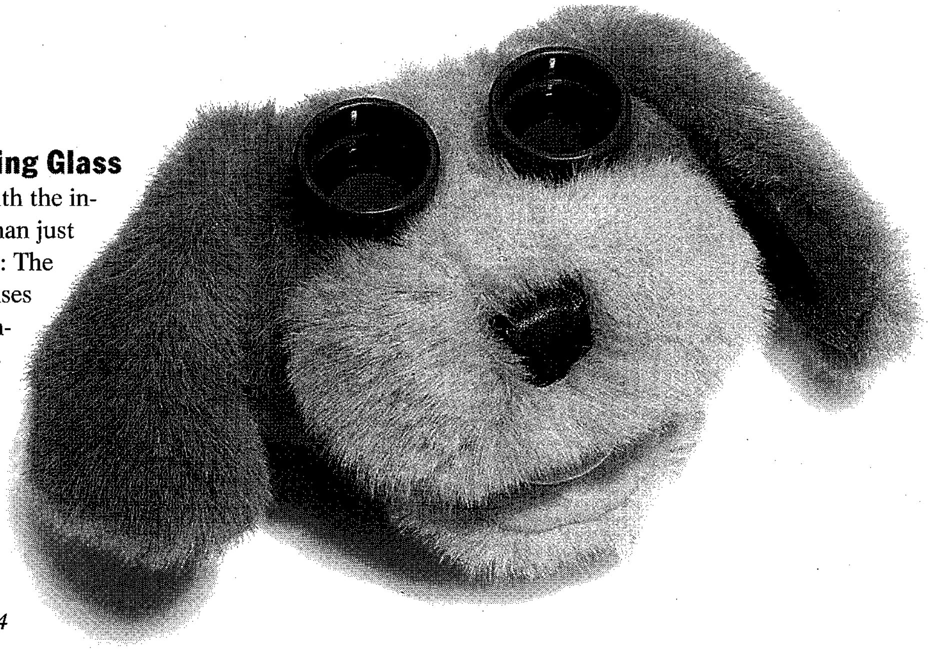
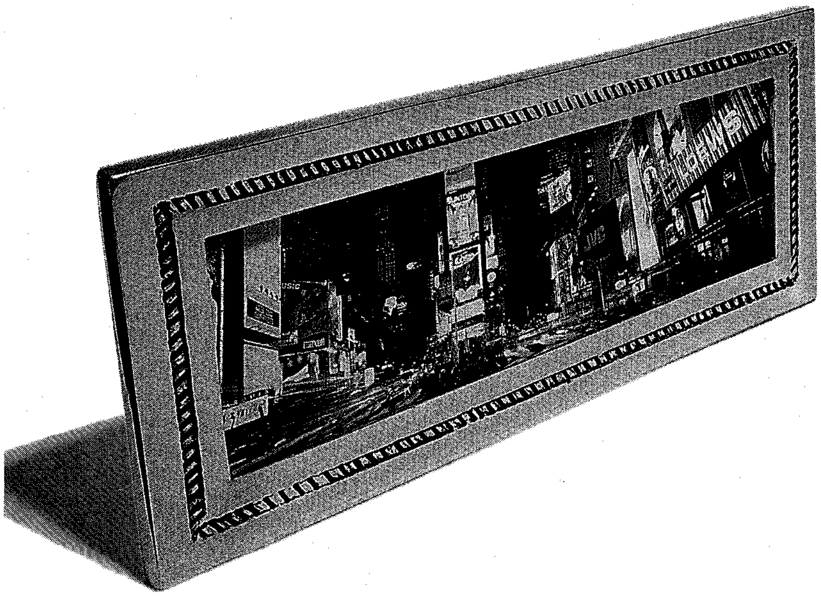
Through the Woofing Glass

The droopy-eared puppy with the inquisitive eyes does more than just sit around looking sad: The "eyes" are actually the lenses of ABS-plastic binoculars installed in its plushy innards. They offer 4X magnification, and there's a tiny knob on the pooch's head for adjusting the focus ($15).

E.A.T. GIFTS/*1062 Madison Avenue, near 80th Street/212-861-2544*





Wide Angle

Sure, there are other panoramic frames around, but few are quite this elegant. Nuala (a.k.a. Nuni) and Anne Boylan, the chic sisters behind B & B Gallery, carry these pewter knockouts (designed by Nuala); artisans in Colombia handmake them. Now your fabulous shot of the Pont du Gard can have a proper home ($68).

B & B GALLERY/*601 West 26th Street, fourteenth floor/212-243-0840*

Back to the Grind

When we hear the name Peugeot, we think cars and bikes, but a century ago it was pepper mills and coffee grinders that accounted for the company's fame. Brothers Jean-Pierre II and Jean-Frederic founded Peugeot in 1810 in a tiny French village: Thirty-two years later, they had branched out from producing steel blades to turning out grinding mechanisms, which soon morphed into pepper mills. Until recently, those mills were made of pale-ish woods, but the company has just introduced ultrasleek stainless-steel models. Some have faucetlike tops, others levers, but even the classic now comes in black satinwood and brushed stainless steel (from $40 to $110).

BROADWAY PANHANDLER/*477 Broome Street/212-966-3434*

GRACIOUS HOME/*1220 Third Avenue, at 70th Street/212-517-6300; and 1992 Broadway, at 67th Street/212-231-7800*

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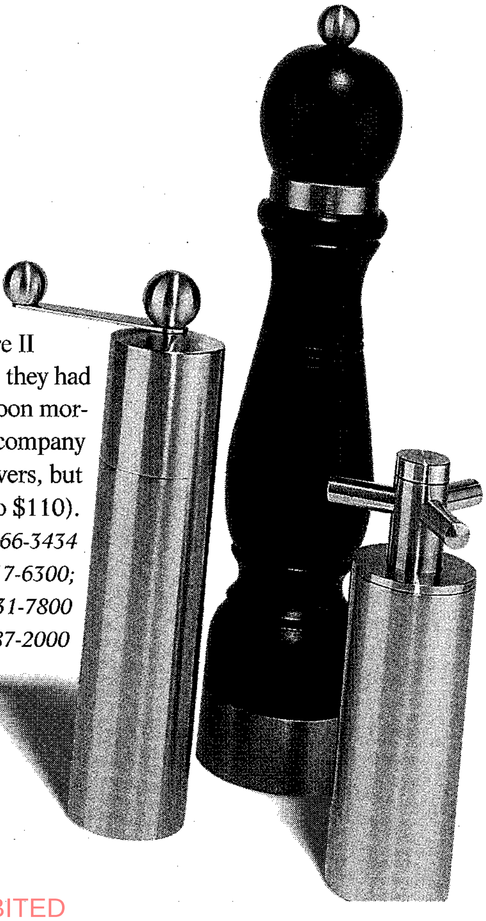


Photographed by David Cook

Send shopping questions to Corky Pollan, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999.

SHYAMA PATEL

Straight Talk

Not a lot of hot air: *Six bucks for a blow-drying? We combed Chinatown for out-of-the-way salons where you can indulge* **without blowing your budget.**

WEEKLY BLOWOUTS ARE now standard among a certain New York set. Some women pay up to $50 a pop for the luxury, but fashion insiders count on freebies, $200 hair irons—or help from secret low-glamour sources. The narrow streets west of Bowery and south of Canal are dotted with neighborhood salons where "sets" in rollers are the main business, but blowouts can be had for as little as $6.

Pell Street is packed with these places. **Pell Allison Salon,** with lots of eighties-style frosted glass and black wood, is a favorite; Miss China came here. Blowouts start at $8 ($15 for long hair); color is from $35. If it's too crowded? **Tang's Beauty Salon** has similar prices.

Bayard Street is even cheaper: **Sun Hong Lay Salon** has a few stylists who speak okay English, and charges as little as $7 for blowouts. And then there's the **Fabulous Salon,** with very unfabulous seventies décor. I followed my friend Karina, a publicist for J.Crew, here last week. Prices are posted, but vary with hair length and the clerk's whims. After asking for a shampoo and blow dry ($8 for my medium-length, wavy hair) and refusing a ginseng treatment ($35), I sat in the barber chair for the first of two hair washes (water and shampoo came out of squeeze bottles), and moved to the sink for the second (with scalp massage throughout). Then, without any irons, bristle brushes, or even goops, and after I fended off an attempted oil-dousing, the stylist got my hair remarkably straight, if not Cher-like—you need gizmos for that. Karina, meanwhile, became a very happy brunette, proving that $35 color isn't necessarily scary (she once paid $140 in midtown and has come here ever since).

Dry with a twist: In the chair at Bayard Street's Fabulous Salon.

To round off the afternoon, we crossed the street to **Lucky China Lui Bakery** for coffee and pastries ($2.48 for two). The total cost: about $60 for both of us—including tips and train fare.

Pell Allison Salon, 22 Pell St. (212-233-6789); Tang's Beauty Salon, 14 Pell St. (212-766-9152); Sun Hong Lay Salon, 70 Bayard St. (212-334-1195); Fabulous Salon, 50 Bayard St. (212-693-3388); Lucky China Lui Bakery, 47 Bayard St. (212-791-9365).

Picks of the Week

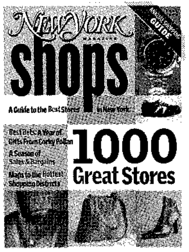
Yeohlee's stark, sleek, trend-proof city basics (at stores like Bendel's) are more than half off, from $50 for a blouse to $500 for a coat. Sizes 4–14. *530 Seventh Ave., at 39th St., fifth floor (212-704-9600); cash only; Thurs. 8–7; 10/12.*

Pine Tree Lodge is taking about 60 percent off floor samples of simple, country-style pine furniture, including bookshelves ($250), armoires ($795), and chunky dining tables ($395–$695). *326 E. 35th St. (212-481-5490); A.E., M.C., V., checks; Tues.–Sun. noon–10; 10/10–10/15.*

Lin-Weinberg Gallery is clearing vintage modernist furniture and accessories by designers like Eames, Nelson, and Wormley for 25–70 percent off. Prices are from $135 for a teak planter to $12,000 for a huge Dunbar sofa. *84 Wooster St. (212-219-3022); A.E., M.C., V.; Mon.–Sat. noon–7, Sun. till 6; 10/12–10/29.*

Trussardi's luxe, jet-setty Euro clothes are more than half off at the sale: Handbags are from $95, velvet pants are $180, and python-trimmed dresses are $1,200. Women's sizes 2–12. A smattering of men's samples, too (size 34). *20 W. 57th St., sixth floor (212-246-9860); A.E., M.C., V.; Thurs. 9–7, Fri. till 6; 10/12–10/13.* ■

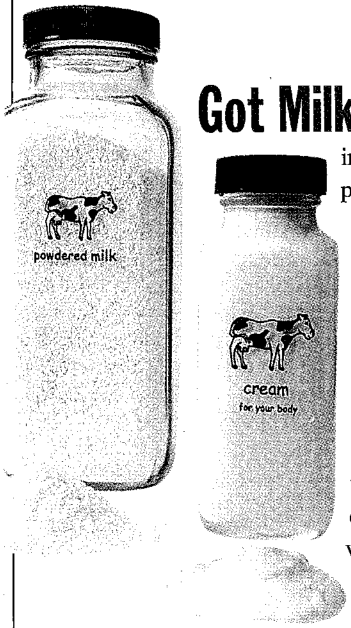
DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.



Check out *New York Shops*, our guide to the city's best stores, including a five-month roundup of "Sales & Bargains." On sale at newsstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).

Photograph by Brooke Williams.

BEAUTY



Got Milk?

After years of designing personal and home-care products for upscale spots like Portico and Ad Hoc, Eileen Harcourt is now restricting her creations to her own shop, E Harcourt's, which is slated to open this month on NoLIta's Mott Street. The 500-square-foot store—which has an old-world tin ceiling and a mini-pool with floating candles—will feature bath oils, sachets, room sprays, and more unusual offerings like a milk-based skin-care line with body cream and bath salts packaged in milk bottles, and her "Sleepytime" products for insomniacs, which include scented pillow inserts, candles, and colorful bath tablets, all with sleep-inducing essential oils. Let's hope she has cots in the back for customers after they've finished sampling. (219 Mott Street; 212-627-4642.)

Tale of the Tape

White teeth are certainly attractive, but there's nothing appealing about going to bed with goopy bleach-filled trays in your mouth. So, in the instant-gratification spirit of the Bioré pore strip, Crest has developed Whitestrips, peroxide-soaked pieces of cellophane that are placed directly over the teeth and worn for twenty minutes. (A test run in the office proved that, though wearing tape on your teeth feels odd, the strips are almost undetectable.) "Patients weren't satisfied with the results of whitening toothpastes, so we came up with a stronger alternative," explains Dr. Larry Rosenthal, a Manhattan dentist who advised on the development of the strips, which will cost $44 for a box of 56 and will be available in drugstores by November. Next in development: whitening floss, for those of us who are *particularly* detail-oriented.

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Whitestrips

BY BETH LANDMAN KEIL

Color and Cut

Who doesn't prefer the spa to the doctor's office? With that in mind, a rash of enterprising M.D.'s are opening medi-spas—hybrid centers that offer both surgery and noninvasive treatments. This month, dermatologic surgeon Howard Sobel launches his limestone-floored Park Avenue–based Skin and Spa cosmetic-surgery center. In addition to liposuction, facial surgery, and chemical skin resurfacing, a range of gentler options is on offer, including an aromatherapy facial ($115), a French body polish ($70), and a paraffin wrap ($150). Who knows? If you choose those pampering treatments prior to the surgical one, you might just be able to cut down on the anesthetic. (960 Park Avenue, at 82nd Street; 212-288-0060.)

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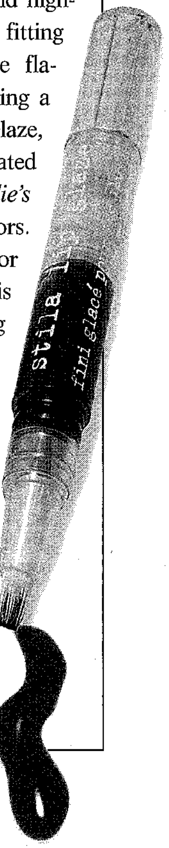
CHERRY LIP GLOSS

Taste the Rainbow

Now that we've revisited gold nameplate necklaces and high-volume hair, it's only fitting that early-eighties-style flavored lip gloss is making a comeback. Stila's Lip Glaze, which Jeanine Lobell created for Cameron Diaz in *Charlie's Angels,* comes in six fruit flavors, dispensed from clear pens with brush applicator tips. This season's M.A.C gloss in Russian Red is spiked with vanilla, and Philosophy's best-selling Kiss Me balm leaves an orange tang. For a lemon-lime taste, the less-expensive Burt's Bees Farmer's Market does the job, while Wet 'n' Wild's Kiwi gloss looks green in the pot but goes on sheer. Lucky Chick's Lucky Lips Lip Shine, infused with a floral cocktail of mimosa, jasmine, and violet, is selling out at Sephora. "Lip color is darker this season, and gloss makes it not so vampirish," explains makeup artist Robin Narvaez. If only they'd bring back that bubblegum-flavored Bonne Bell gloss-on-a-rope we were dying for in junior high. SARAH BERNARD

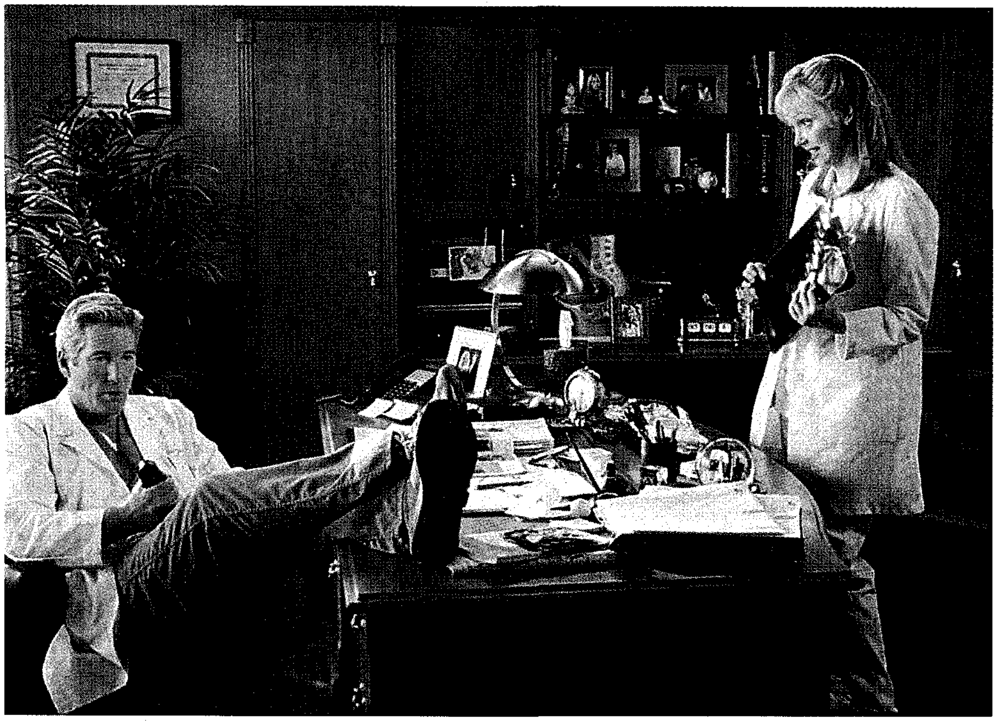


Photographed by Joe Scafuro.

PETER RAINER

The Vagina Dialogues

Richard Gere plays a high-society gynecologist in Robert Altman's unexpectedly gentle new comedy and delivers one of his best performances yet.



Women trouble: Dr. Sully Travis (Richard Gere) with his chief nurse (Shelley Long) in *Dr. T & the Women.*

RICHARD GERE PLAYS A GYNECOLOGIST IN Robert Altman's **Dr. T & the Women**, and it's such a funny high-low concept that at the outset you wonder if the film will be able to do it justice. Gere has been playing self-infatuated studs in such a self-infatuated way for so long that I came prepared for a star turn of truly embarrassing proportions. It's to his credit, and most certainly to Altman's, as well as to his screenwriter Anne Rapp's (*Cookie's Fortune*), that what comes through is something no one could have predicted: As Dr. Sullivan ("Sully") Travis, who ministers to Dallas's high-society ladies of leisure, Gere is the most relaxed and self-deprecating he's ever been. It's as if he had suddenly been made moonstruck. Dr. T, who is married with two daughters, believes that women are saints. "They're sacred and should be treated that way," he says, and he truly means it. The joke here is that Dr. T is a bona fide innocent, while the women who buzz about him and crowd his office all have designs on him. He's like a pampered prince presiding over a planet of screwball females. But it's a benevolent dictatorship. All he wants is for everybody to be happy.

Virtually all of the women in the movie are blonde (with one significant exception: a wedding wrecker played by Liv Tyler), and they have a tinseled glow. These ladies are haloed by their own privileges. Altman uses Dr. T's waiting room as a kind of command post from which to reveal a cross section of Dallas damselry. The jabber level is high, and the overlapping dialogue creates a wall of sound of gossip and backbiting. Altman seems to take an almost anthropological delight in situating himself inside this colony, and no doubt there will be those who object to the airheadedness of it all. I suppose you could argue that this is an old man's movie (Altman is 75) and therefore he should be excused for portraying society women as kooks for whom feminism never happened; but I doubt Altman, who has always had his subversively mischievous side, would have made a much different film if he had shot it 30 years ago.

There's no malice in this film's depiction of the country-club set; it's more like a wide-eyed awe at the pageantry of gender. The movie is not only about the extravagances of women but also about the ways in which men are flummoxed by those extravagances. No excuses need be made for Altman. *Dr. T & the Women* isn't just a comic escapade; it's a comic vision that, in its own frothy way, harks back to Altman's more emotionally complex movies such as *McCabe & Mrs. Miller.* Dr. T is a bit like Warren Beatty's McCabe, who also had a core of innocence and was ultimately demolished by it. (In this, he also resembles the hairdresser Beatty played in *Shampoo.*) The Mrs. Miller of this movie, the one woman who sees things without sentimentality, is Helen Hunt's Bree, the new golf pro in town who sizes up the doctor's unhappy marriage in a flash and moves in on him with practiced ease. She's not enthralled by his pure heart, and her coolness toward him, the ways in which the traditional sex roles appear to be reversed between them, turns him into a kind of soap-opera Job.

The men in *Dr. T & the Women,* when we see them at all, are just as gender-typed as the ladies. Dr. T's hunting buddies (Robert Hays, Andy Richter, Matt Malloy) are flush with male chumminess. It is a point of pride that these guys do not understand the women in their orbit. Dr. T doesn't understand them, either, except in a gynecological sense, but his reverence counts for him as a higher understanding. That's why he can't fathom the breakup of his marriage, when his wife (Farrah Fawcett), at the outset of the movie, suddenly takes leave of her senses and retreats into childhood. Her condition is clinically diagnosed as Hestia complex, which apparently affects only upper-class women who are loved too much and have everything they need. (The complex is satiric,

Photograph by Zade Rosenthal.

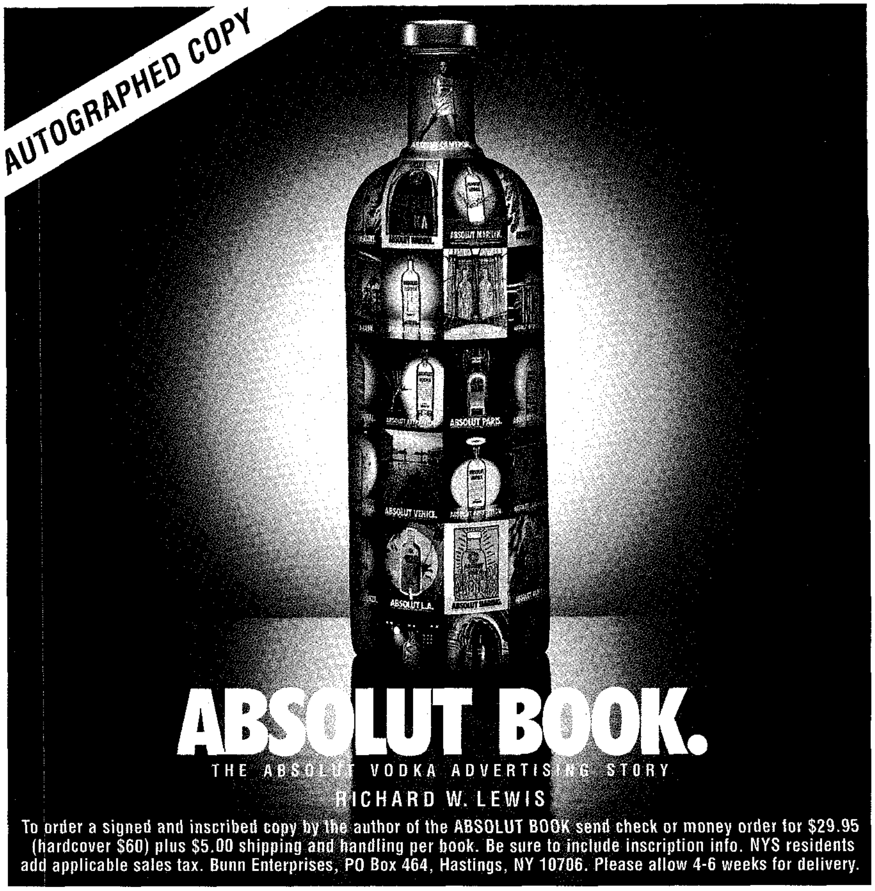
but it's not so far-fetched.) He also can't fathom the waywardness of his eldest daughter, Kate Hudson's Dee Dee, on the eve of her wedding; Dee Dee is a cheerleader who turns out to be rallying a different game altogether. (Hudson gives the role a precocious confidence.) Dr. T's frazzled, predatory chief nurse, Carolyn (Shelley Long), and his boozy sister-in-law, Peggy (Laura Dern), who seems to like hearing the echo of her voice from the bottom of a wineglass, are among the other luminaries put on earth to test Dr. T's contention that all women are in a state of grace.

Most movies about men who love women focus on the hypocrisy behind the love. The men end up exposed as cads. Altman and Anne Rapp are after something gentler. Behind Dr. T's ministrations isn't ill will but rather a kind of deluded tenderness. In the end, he is undone by his own sweet sympathies for how things should be. This is not a man you can hate, and Altman gives him a hearty, cosmic send-off that ranks as one of the director's most lyrically loony passages. The gale force of women is rendered quite literally, and it gusts our hero right into a grand epiphany.

I HAD A GOOD TIME AT **Meet the Parents**, even though the ratio of clinkers to yucks is disproportionately high. Ben Stiller plays a male nurse who is spending an extended weekend with his girlfriend (Teri Polo) at her Waspish parents' home, where he hopes to impress the father, played by Robert De Niro, with his qualifications as a potential son-in-law. A fair amount of the film plays out like an extended version of a similar setup in *Annie Hall*, but the filmmakers—director Jay Roach (*Austin Powers*) and screenwriters Jim Herzfeld and John Hamburg—wisely don't milk the Jewish-Gentile material. They're too busy milking everything else, including aberrant house cats, male-nursedom, caca jokes, and the last name of Stiller's character: Focker.

What keeps all of this engaging for those of us who have already been shaving for a while is the comic rapport between Stiller and De Niro. Stiller's character—an ardent patsy—is familiar by now from his many other comedies, but he's never played it better; there's a whole vortex of calculation behind that wall-eyed stare of his. De Niro, playing a martinet patriarch who once worked as a psychological profiler for the CIA—his daughter calls him "a human lie detector"—turns every one of his dialogue sequences into a nut-brain debriefing. When he hooks Stiller up to a polygraph machine, we're watching a family-initiation nightmare of the ripest sort. ■

Peter Rainer's 1997–2000 reviews are available at **newyorkmag.com**.



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BOOKS DANIEL MENDELSOHN

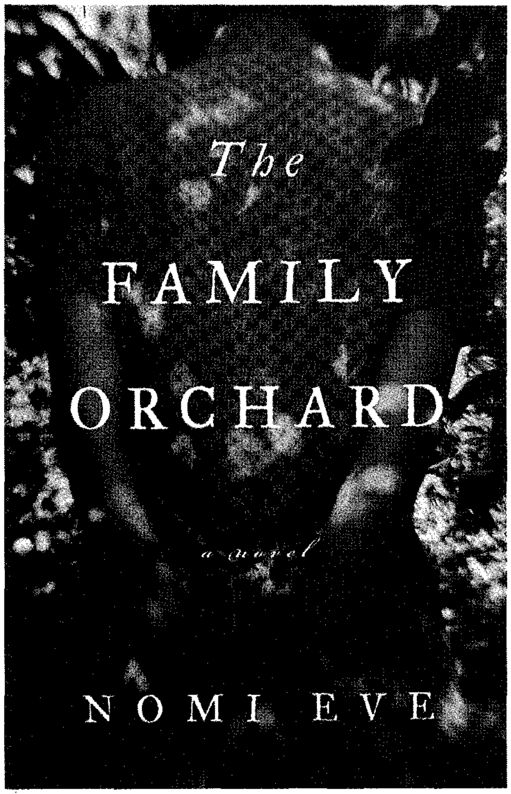
Eve's Lemon

Nomi Eve's first novel is billed as a multigenerational historical allegory of Israel. Yet its real subject is simply sex, and the writing is just a sin.

The Family Orchard
BY NOMI EVE
Alfred A. Knopf; 320 pages; $25

Lying Awake
BY MARK SALZMAN
Alfred A. Knopf; 182 pages; $21

I WAS THRILLED TO HEAR THAT THE FIRST PRINT RUN of Nomi Eve's debut novel is an astonishingly confident 100,000 copies, since this can only mean that America's most distinguished publisher is at last throwing its considerable weight behind a sadly underrated genre: the romance novel. How else to describe a book that, for all its literary pretensions, palpitates with sentences like "Theirs, they agreed, was an ancient elemental passion that must have existed, like sand, earth, and sky, long before either of them had been born"? *The Family Orchard* follows a Jerusalem-based clan, the Sephers, from their arrival in Palestine in the 1830s to the present; but for all the Levantine drag, the real spiritual homeland of this novel isn't the Holy Land. It's Cartland.



First sin: Oversexed writing masquerades as lyricism in a novel about Jews and history.

It's easy to see why Knopf has timed the publication of this (as they say) "sprawling" multigenerational soap opera to coincide with the High Holy Days. After all, it's about—or pretends to be about—Jews, and issues presumably of concern to Jewish readers: the grafting of European Jewry onto Palestinian soil, the interactions between family stories and national history. The latter, which is a particularly rich subject, seems to be of special concern to the author, who in a brief (and already distressingly pretentious) prefatory note signals her interest in the complex way in which family legends and history intertwine: "I believe that fiction is formed truth. I believe that history is a way of knowing all of this. I believe that legend is how we read between the lines."

I believe it, too. Although I'm not so sure I'd want to sound like Cecil B. DeMille while saying it. One of the things that made me want to read this book in the first place was, in fact, the way in which the tantalizing interplay of legend and fact, mythmaking and truth, fiction and history seemed to haunt its very structure. Eve's novel juxtaposes snippets of a terse family history, written by the narrator's father, with the narrative itself, which is presented as an imaginative reconstruction of the father's bare-bones history. In a further self-conscious blurring of the line between fact and fiction, the author teases us into thinking that the stories she tells us are, in fact, those of her own real-life family: Her narrator is also called Nomi Eve, and is married, like Eve, to a man named Jeremy, and also had a grandfather who was an orchard-keeper in Israel, and so forth. Finally, the author's family name is Buch, which in German means what *sepher* does in Hebrew: "book."

All this led me to believe that Eve's book was going to be a serious work of fiction that explored the nature of both narrative and Jewish experience. The problem is that *The Family Orchard* has as much interest in Jewish history and Jewish concerns as Barbara Cartland's 1971 *Mitteleuropa* masterwork, *Stars in My Heart* has in Austro-Hungarian Imperial politics. In the very first pages, the narrator's distant ancestress Esther Sophie Goldner Herschell walks into a bakery and decides that the buns that the baker ("lithe and beautiful in a coltish, boyish way") should be kneading are hers (he "would only enter into her 'rear door' "). From here on, it's clear that the novel's real interest lies in hormones, not Hebrews. Like the author of Genesis, whose lofty style she often apes ("My wife. You are very wet"), Eve is preoccupied with the begats. Rear-entry Esther begat mystery-solving Eliezer, who with his stepsister the beauteous Golda begat the shoplifting Avra, who begat tree-pruning Zohar, who begat wife-divorcing Eliezer, who begat book-writing Nomi. But unlike God, she's not interested in much else. Despite the narrator's poetically expressed assertion that "history tightropes toward family," history barely puts in an appearance here. It takes a special talent to write a novel that claims to be interested in Jews and in Jewish-family and -cultural mythmaking in which the Holocaust—even if it was experienced differently by Palestinian Jews—is little more than an excuse to talk about the erotic escapades of an oversexed local "lady" known for her special "welcome" of arriving postwar refugees.

Eve's narrative myopia, her inability to organize the discrete stories and legends of her narrator's forebears into a coherent tale that's actually about something bigger, is most evident in her failure to make anything interesting of the family orchard itself, a symbol that goes woefully untended. You keep thinking it's going to represent something about life and continuity and "culture," but it ends up being little more than a setting for a few episodes, never organically woven into—or should I say grafted onto?—the individual narratives; right down to the "Manual of Orchard Terms" at the end of the book, the orchard in *The Family Orchard* feels like an afterthought.

There are some wonderful things in this novel—a dreamy magical-realist episode about Zohar's wife, a master seamstress who can weave emotions into dresses; a story about a little boy's efforts to summon a golem that will, he thinks, revive the spirits of his dead uncle and deformed, hidden-away brother. But in the end, there's little sense of an overarching tone, a coherent structural or thematic purpose to these episodes, other than the author's desire to give some kind of story to each of the names that appear on the family-tree charts that open each new section.

I think something should be said about the embarrassingly awful prose here. I know that publishers and editors love to use the swoony word *lyrical* in describing novels, but maybe it's time for an industry-wide moratorium on lyricism—a quality, it's worth remembering, that is not synonymous with "gushy" or "schmaltzy," as Eve seems to think. In its genuine form, lyricism achieves its resonant effects by means of a paring-down of language, not a piling-on. Sappho managed to be the greatest lyricist we've ever had in fewer words than Nomi Eve uses in her epilogue alone.

Even if you discount the many forced and artsy metaphors here—I particularly enjoyed the one in which the Yiddish language "like a mule, kicked and brayed itself off of [the baker's] tongue"—the linguistic excess is wearying, when not downright incomprehensible. "Their faces were kindly, too, but their kindness was sticky, not insincere, but structurally damaged, as if having been exposed to too much heat or sun." It's not the heat; it's humidity. *The Family Orchard* is clearly meant to be one of those "big" fall books that make you laugh, cry, and so forth, but I doubt that the tears—or is it the laughter?—were supposed to be inspired by the prose.

When I was growing up and my Orthodox grandparents were still alive and speaking beautiful, nuanced, un-mulish Yiddish, the worst thing you could say about an action was that it brought a *shandah an di familye*—shame to the family. This sticky, insincere, overheated book, shamelessly overhyped by its publisher, is a *shandah* on Knopf. *Feh.*

READERS INTERESTED IN REAL LYRICISM, the bone-beautiful kind that arises from small things intensely considered, would do well to pick up Mark Salzman's *Lying Awake,* which is the closest thing to an inverse of *The Family Orchard* you could imagine, and not just because it's about Carmelite nuns. Salzman's story has the simple yet hard-edged lineaments of something etched in rock: Sister John of the Cross, who's given to ecstatic visions that in turn inspire the poems for which she is famous, starts getting terrible headaches, and learns that the cause of her headaches—and, alas, her visions—is a small brain tumor. I worried at first that this novel was almost too spare, that it wouldn't be able to address the complex issue raised by what in high school you knew as the *Flowers for Algernon* dilemma, the terrifying thought that your you-ness was removable. But the concreteness and economy of Salzman's writing, his eye and ear for tiny, resonant details ("Housework and locusts: theme music for summer tedium") eventually yield their riches in a clear-eyed vision—not, perhaps, of what God means, but certainly of what it means to be a human being, of the superiority of spareness and genuineness to ecstatic blather. (Salzman eloquently tells you everything you need to know about the difference between the contemplative life, in which everything counts, and life in the "outside" world, with its vast waste of words and emotions, in an exchange between Sister John and her doctor: "Peace be with you, Doctor," she says, meaning it. "Have a great day," he absently replies.) After the removal of her tumor, life does indeed get more "dull" for Sister John, as her doctor predicts, but that's this modest novel's big point: The deepest satisfactions of the soul are small and achieved with difficulty, not grandiose and effected by hype. *Lying Awake* is, like *The Family Orchard,* a Knopf book; after reading both, you wish the publisher would send copies of *Lying Awake* to all its editors and authors—with the final, moving insight Hi-Lited: "I want to try working with what I've got instead of wishing I had something else." Amen. ■

Daniel Mendelsohn's reviews are available at **newyorkmag.com.**

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ART **MICHAEL BRENSON**

Comes The Revolution

The third of MoMA's brawny surveys of its collection covers the period from 1960 to 2000—a time in art, as in the larger world, of violent change.

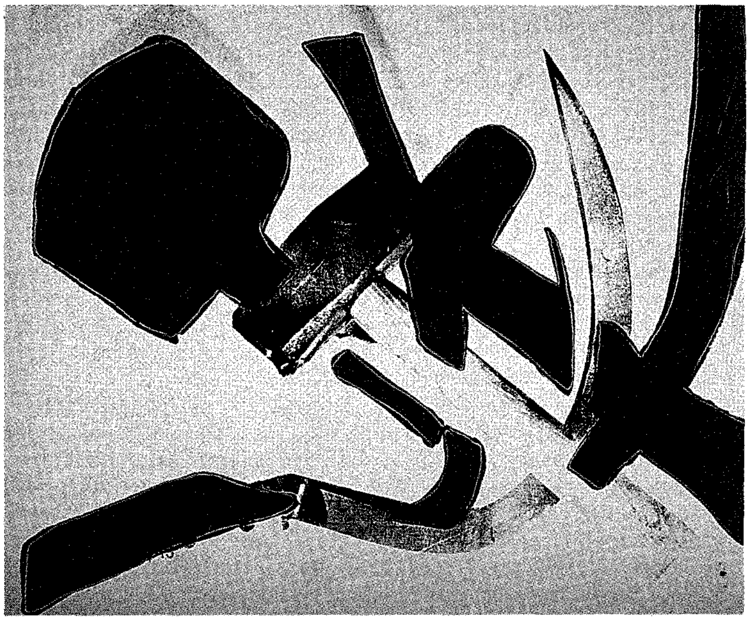
Open Ends IS SEDUCTIVE AND JOLTING. ITS FIVE exhibitions fill the second floor of the Museum of Modern Art, intermingling paintings, sculptures, photographs, videos, architectural models, posters, and furniture. The focus is 1960 to 2000. All the works either are in or have been promised to the Modern's collections. Even the most tightly organized of the exhibitions has a just-go-with-it drive that makes "Open Ends" seem less like a curatorial argument than like a testing ground for ideas. With familiar icons by Pop Art stars like Jasper Johns and Andy Warhol, eloquent paintings and sculptures by other postwar artist-poets like Ed Ruscha and Eva Hesse, and works by artists to whom any visitor will be glad to be introduced, these exhibitions have something for everyone. The Modern wants everyone to feel it has something for them.

The message of these exhibitions is clear. The world's foremost museum of modernist art is dynamic, ready for anything, eager for its embrace of institutional experimentation and uncertainty to be appreciated as part of its new identity. MOMA's three huge millennium shows, including last season's "ModernStarts," focusing on works from 1880 to 1920 in the museum's collection, and "Making Choices," made up of work from 1920 to 1960, promote an image of the museum as an ambitious and flexible institution attuned to a shifting art world, a new economy, and a different understanding not only of art but also of human nature. The exhibitions promise that when the museum has finished building and renovating in 2004, it will still be itself, respectful of its glorious past but unafraid to challenge any part of it and responsive to the demands of a new century.

That's the feel-good part. But "Open Ends"—organized by Kirk Varnedoe, head of the department of painting and sculpture; Paola Antonelli, curator of architecture and design; and Joshua Siegel, assistant curator of film and video—bristles with images of violence and conflict. Even though "Open Ends" is only partly installed—two exhibitions on the fourth floor will open October 19, four on the third floor on November 5—it is clear from the five on view that respecting past and present while remaining equally responsive to a multitude of aesthetic approaches is a lot easier said than done.

The content and form of the shows tell difficult, discomfiting, and riveting stories. In "Innocence and Experience," the most important and bleak of them, images of the abuse, dejection, and increasing savvy of children abound. In Robert Gober's 1987 sculpture *Open Playpen*, one of the four sides of the enclosure has no bars, hinting at parental irresponsibility and carelessness, or at children who refuse to be boxed in. Mona Hatoum's chilling *Silence* (1994) is a crib made of thin glass tubing with no bed, no bottom, nothing to offer support or protection. In a nearby untitled 1990 sculpture by Mike Kelley, four dolls lie like corpses on sweetly colored crocheted Afghans we identify with maternal safety and warmth. The heart of the exhibition is Charles Ray's *Family Romance* (1993), a realistic sculpture of a husband and wife and their two children, each a little more than four feet tall, all naked. The children look driven and confident, the parents tentative and anxious. The children seem to be the adults, the adults the children. The sculpture infuses "Open Ends" with the sense of a profound shift, of a younger generation harder and more knowing than its parents, and of the end of the belief in childhood innocence on which many late-nineteenth- and early-twentieth-century artistic dreams relied.

Jarring perspectives are the hallmark of these exhibitions. "Architecture Hot and Cold" lays out grand images of architectural designs by Rem Koolhaas, Zaha Hadid, and others, demonstrating that in the realm of architecture, at least, the grand ambition and conceptual freedom identified with modernism are as strong as ever. But it also includes images of small, sealed-up houses by the sculptor Joel Shapiro and the photographer William Christenberry, demonstrating that our society continues to be just as accomplished in breeding lives of quiet desperation as it is in nurturing grand



Seismic shift: Andy Warhol's *Hammer & Sickle* (1976), in "Open Ends" at MoMA.

Photograph courtesy of the Museum of Modern Art, New York.

dreams. Visionary freedom collides with psychological crisis, imaginative possibility with the stifled self, all crying out for analysis or meditation that just presenting conflicting perspectives cannot yield.

The juxtapositions of modernist and postmodern images are particularly stark, and noteworthy, for what they reveal about the compatibility of the art from 1880 to 1960 that MOMA has passionately collected and championed, and the work recently acquired that will help define its future. In the center of the room that includes Constantin Brancusi's *The Newborn* (1920)—a small, sleekly polished bronze sculpture in which a baby's cries seem to be soothed and even transformed by the newness and stripped-down purity of the light-filled form—the Modern has installed Jeff Koons's *Rabbit* (1986). Much larger than the Brancusi, made of stainless steel, glisteningly smooth and reflective, it was not labored over by the artist but cast from a mass-produced inflatable bunny, an actual toy. "The nose-thumbing impertinence against Brancusi's spiritual ambitions is obvious," Varnedoe writes in the catalogue.

"Nose-thumbing impertinence" is the order of the day here. In the "Pop and After" exhibition, the Modern has brought in Jasper Johns's *Flag* (1954–55) and installed alongside it David Hammons's *African-American Flag* (1990). Johns's deadpan painting, once a bit insolent, still enigmatic, is red, white, and blue and intended for a wall. Hammons's Black Nationalist flag is red, green, and black and loud, and it looks like a banner that could actually be waved in a demonstration.

Its flaunting of such contrasts suggests the Modern believes in an almost Darwinian process of artistic selection, that art is part of a tough, not to say brutal, system wherein artists achieve visibility and power through their skill in competing with one another. Often this means creating images, like those by Hammons and Koons, that articulate new or different realities through the imaginative force with which they expose the limits of art that preceded them. If you can function within this competitive field, "Open Ends" effectively says to artists, you may be lucky enough to be collected by the Modern and thereby become part not just of art history but of American culture. One problem with this dog-eat-dog view is that many first-rate artists around the world resist it, offering through their work radically *different* perspectives on art and life. Another problem is that the belief in this selection process has been a defining part of the Modern for a long time. This great museum seems to be acknowledging that it has to change—and that change will not come easily. ■

Michael Brenson's reviews are available at **newyorkmag.com**.

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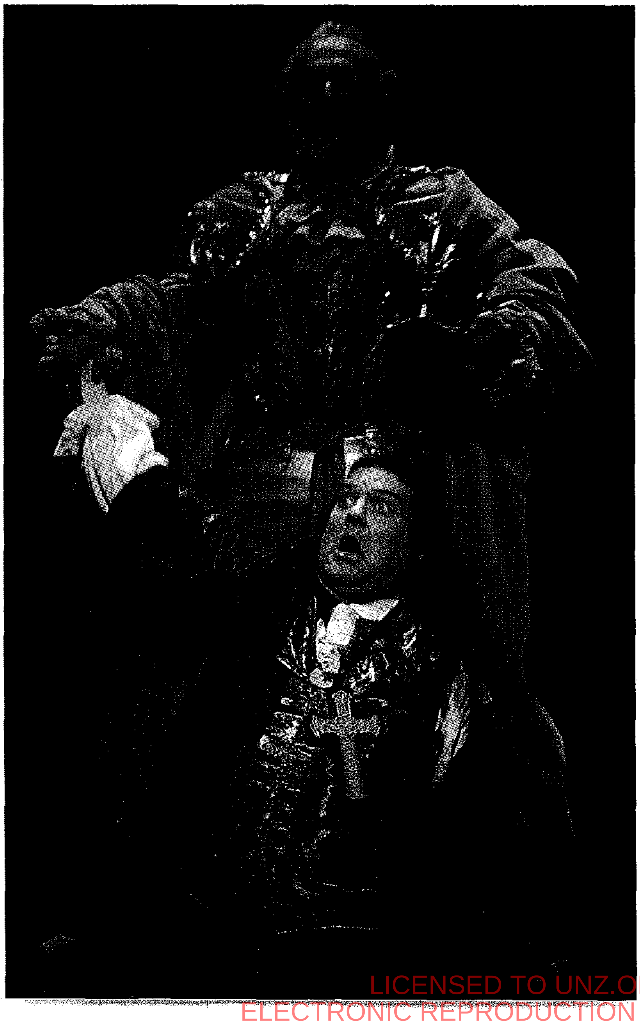
CLASSICAL MUSIC PETER G. DAVIS

The Wrong-Way Don

The all-star version of 'Don Giovanni' may lack focus, but Plácido Domingo hits all the right notes in 'Samson et Dalila.'

ALWAYS EAGER TO PLEASE, THE **Metropolitan Opera** has opened the new season with something for everyone. For those who demand sumptuous voices and little else, there is an all-star *Don Giovanni.* Connoisseurs who like to ponder a provocative approach to a classic may argue the merits of Jonathan Miller's controversial *Pelléas et Mélisande* staging. Casual operagoers who only require a celebrity tenor onstage to make their evening can see Plácido Domingo in *Samson et Dalila.* And if shameless spectacle is wanted, there is always Franco Zeffirelli's extravagant vision of *Turandot,* an apotheosis of glitzy chinoiserie that is by now a New York tourist attraction.

Of course, putting on opera is always a risky business, and nothing is ever perfect. The Met's current *Don Giovanni* has a strong musical profile, to be sure, but the ten-year-old production hardly begins to come to terms with the piece. This brain-dead effort was also designed and directed by Zeffirelli, who seems totally unconcerned with the opera's ambiguities, ideas that have intrigued and perplexed audiences for more than two centuries. Even as efficiently restaged by Stephen Lawless, the action amounts to little more than eight singers entering and doing pretty much as they please before heading for the wings. The sets are typically grandiose but neither strikingly original nor distinctive: much predictable columnry, unremarkable town-and-country panoramas, and a mysterious stage-filling cluster of kitschy cloud puffs that descend during the overture and the finale. There's nothing beneath the glossy surface of this wan *Don* except what the singers of the moment can bring to it.



Grand gesture: Bryn Terfel in Zeffirelli's overblown *Don Giovanni.*

Photograph by Beatriz Schiller.

Bryn Terfel has now set aside Leporello for Giovanni, whom he evidently views as a complete rotter. There's not even a trace of aristocratic charm about this brutal Don—how did such a reptilian sadist ever manage to seduce, by his servant's count, 2,065 women? Still, it's an interesting *different* take on the character, one no doubt still in the development stages, and Terfel already sings the part with more refinement and less mannerism than on his 1996 recording. He certainly lights a fire under Renée Fleming, whose Donna Anna is not only ravishingly sung but propelled by a passionate urgency unusual for her generally placid performing temperament.

The other singers are less vocally striking than Terfel and Fleming and not so dramatically independent. All six would benefit from a stronger directorial hand, especially Solveig Kringelborn, a generic Elvira without much character, and Paul Groves, several shades too pallid, even for Don Ottavio. Sergei Koptchak is commanding as the Commendatore, if the peculiar sound of his buzz-saw bass is to your taste, while Hei-Kyung Hong (Zerlina), Ferruccio Furlanetto (Leporello), and John Relyea (Masetto) would surely be more distinctive in a *Don Giovanni* that made better use of their talents. James Levine's Mozart has put on weight in recent years; I prefer the leaner, brisker, and less sentimentalized approach the conductor took to this composer a decade ago.

I HAD A MUCH BETTER TIME AT THE REVIVAL OF SAINT-Saëns's *Samson et Dalila.* The Met seems to be the only opera house in the world that faithfully keeps this superbly crafted score in its repertory, and the current production is by far the best of the three that I have seen since the palmy days of Risë Stevens and Mario Del Monaco. The bold red-and-yellow splashes of color that dominate Richard Hudson's stylized sets vividly reflect the opera's sultry atmosphere, and Elijah Moshinsky's direction invariably gets to the heart of the matter, delineating the clash of cultures and two mismatched lovers with finely detailed theatrical precision.

Of course Plácido Domingo is the main reason we have this splendid production at all, and for that alone, the great man has earned my gratitude. On the evening I saw him, Domingo was in top form, giving a more vocally secure, dramatically engaged performance than I would ever have thought possible at this late stage in his career. Not a moment was phoned in, the top notes were on target, the role's lyricism came to him as easily as its declamatory rhetoric, and a real character emerged. No doubt spurred to action by this inspired Samson, Denyce Graves also surpassed herself as Dalila, adding musical and dramatic depth to her natural vocal and visual allure. With Sergei Leiferkus as a dangerously evil High Priest and conductor Mark Elder building up a head of steam in the orchestra pit, this superior *Samson* was as absorbing as it was unexpected.

I FIND IT IMPOSSIBLE TO BUY INTO JONATHAN Miller's idiosyncratic reimagining of *Pelléas et Mélisande.* Gone are the medieval mysteries of Maeterlinck's play and the opera Debussy made out of it. Instead of a never-never land of shadowy forests, turreted rooms, misty grottoes by the sea, ivied towers, and overgrown castle gardens, we are confronted with a decaying, supremely ugly white-and-gray château designed by John Conklin. This visual conceit not only fails to put a new perspective on the opera but also contradicts Debussy's atmosphere-specific score at every turn. But then, Miller has always struck me as an unmusical, intellectually inconsistent director who often seems buffaloed by simple blocking assignments. Two of the opera's key scenes—Pelléas wooing Mélisande at the tower, and the jealous Golaud hoisting up his little son to a window to spy on the lovers—are completely sabotaged by the clumsy staging.

José van Dam was no doubt distressed to arrive at rehearsals and discover that his much admired Golaud, a classic interpretation, would have to look like the butler in *Upstairs, Downstairs.* Even so, Van Dam managed to rise above his surroundings to present his uniquely haunting, eloquently sung portrait of this tortured creature. It would be nice to have a tenor Pelléas and a soprano Mélisande again one day: Dwayne Croft must stretch his gorgeous baritone to the limits, and Susanne Mentzer's earthy mezzo is all wrong for this ethereal waif from nowhere. It's also perhaps a bit late in the day for Robert Lloyd's Arkel, which is beginning to sound rather rusty. At least the Met orchestra plays this exquisite score to perfection, even if James Levine never quite finds its emotional center.

Peter G. Davis's 1997–2000 reviews are available at **newyorkmag.com**.

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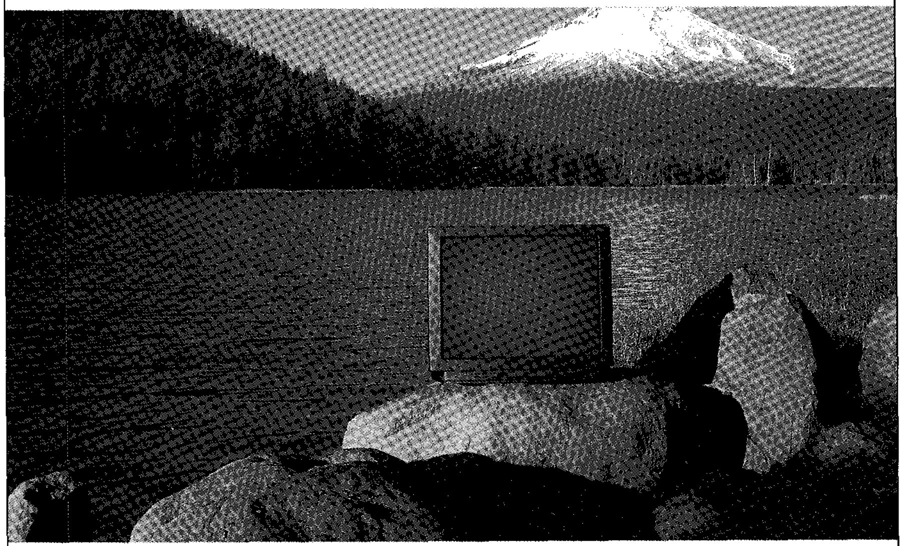

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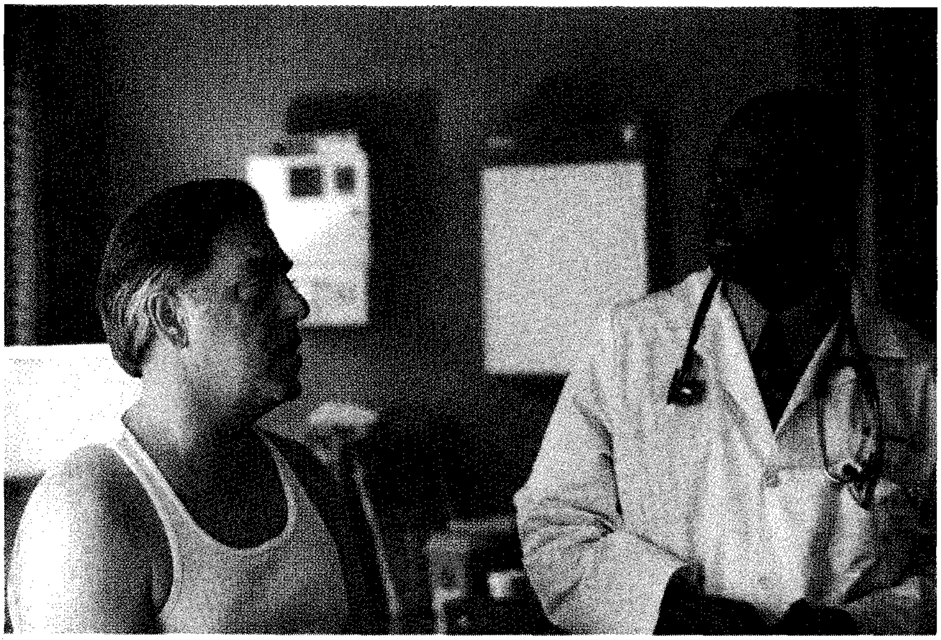
TELEVISION **JOHN LEONARD**

Gideon Up

A transcendent Andre Braugher elevates 'Gideon's Crossing' to existential drama, while Bette, Geena, and Christine Baranski do the sitcom thing.



The good doctor: Bruce McGill and Andre Braugher in *Gideon's Crossing*.

RUBÉN BLADES WANTS TO KNOW: "WHAT'S LIFE without cheese?" Andre Braugher tells him: "Longer." Meanwhile, in the morgue of a high-tech Boston teaching hospital that reminds one of its residents of "a medieval kingdom," frazzled students are actually smoking cigarettes. What's secondhand smoke to the dead, or even the dead-tired, compared with the fire-breathing oratory of their feudal lord? Braugher is the Gideon in **Gideon's Crossing** (Tuesday, October 10; Wednesdays thereafter, starting October 18; 10 to 11 P.M.; ABC). And aptly named, a Prince of all Disorders that flesh is heir to. In the Book of Judges, Gideon was a hero-liberator as well as a role model. Inspired by tough-love Yahweh, he led the Israelites in their destruction of the Baal-worshiping, desert-raiding Midianites, after which we got monarchy, monotheism, and Gideon Bibles in hotel rooms and hospitals.

Braugher's Gideon takes disease personally. In the pilot of executive producer Paul Attanasio's splendid new series, he's still angry at his late wife for having "surrendered" to ovarian cancer. ("She was ready to die; I wasn't.") He will undertake the radical treatment of "venture capitalist" Bruce McGill on a gunslinger's sort of dare. McGill, a raider of corporations instead of desert caravans, can't buy off or leverage his way out of the metastasizing of his kidney cells. And he is far too unpleasant to appeal to anyone's sympathy. Shrewdly, he appeals instead to Gideon's pride and vanity, the refuse-to-lose, show-off side of him. ("A doctor," Gideon lectures his residents, "is engaged in a kind of performance.") Between them, maybe there is enough ego to intimidate death. If so, then McGill can safely return to playing golf with the Japanese clients he disdains, berating his wife, and pushing money through his modem.

Except that in passing back and forth over these dreadful borders, *Gideon's Crossing* asks subversive questions about the nature of the lives we live. As in the best episodes of *Homicide: Life on the Street,* in which Braugher's Frank Pembleton for six memorable seasons seemed to be interrogating Yahweh, the first hour of *yet another* medical show turns out, like a serious novel, to be genuinely worried about our souls. From almost anything, this doctor will save us. But for what have we been saved? Pure professionalism cleans up a crime scene; the shadows in the mind are something else. If it's "all a game," as McGill insists, then why, after he has apparently won a round, is he no longer even interested in reading the newspaper for his daily dose of *Schadenfreude*? His contempt for others metastasizes into a contempt for self. Wounds are sometimes windows. Medicine isn't meaning. And the pilot concludes with an ambivalence that's almost surly.

It will take us a while to sort out who's who among the multiculti residents, the usual motley of hunks and babes—Eric Dane, Russell Hornsby, Ravi Kapoor, Sophie Keller, Hamish Linklater, Rhona Mitra, and Kevin J. O'Connor—lashed to the mast of the hospital ship. But Braugher, of course, is why we watch. He's not only more complicated than, say, the combined staffs of *ER, Chicago Hope, City of Angels,* and *St. Elsewhere;* he may be more complicated than television. He could even transcend racialized discourse. After decades of social construction from drops of blood and certificates of birth and Supreme Court decisions and sitcom stereotypes and black bodies variously eroticized, demonized, fantasized, merchandised, and lynched—in a bad-faith culture that would itself be unimaginable without the blues—how are we to accommodate an African-American actor who is nobody's "other" than his own? Whose contradictions make the rest of us seem simpleminded? Who is smarter, deeper, and better than we are?

IN **Bette** (WEDNESDAYS, STARTING OCTOBER 11; 8 TO 8:30 P.M.; CBS), Bette Midler plays herself, and there is no more agreeable excuse for a half-hour series than Divine Camp. This is without even counting, as a member of her home-and-office entourage, her best friend and manager, Joanna Gleason, who belongs on network television whenever she doesn't have a Broadway gig. We are promised that the diva, between wisecracks

(continued on page 100)

Photograph by Frank Carroll.

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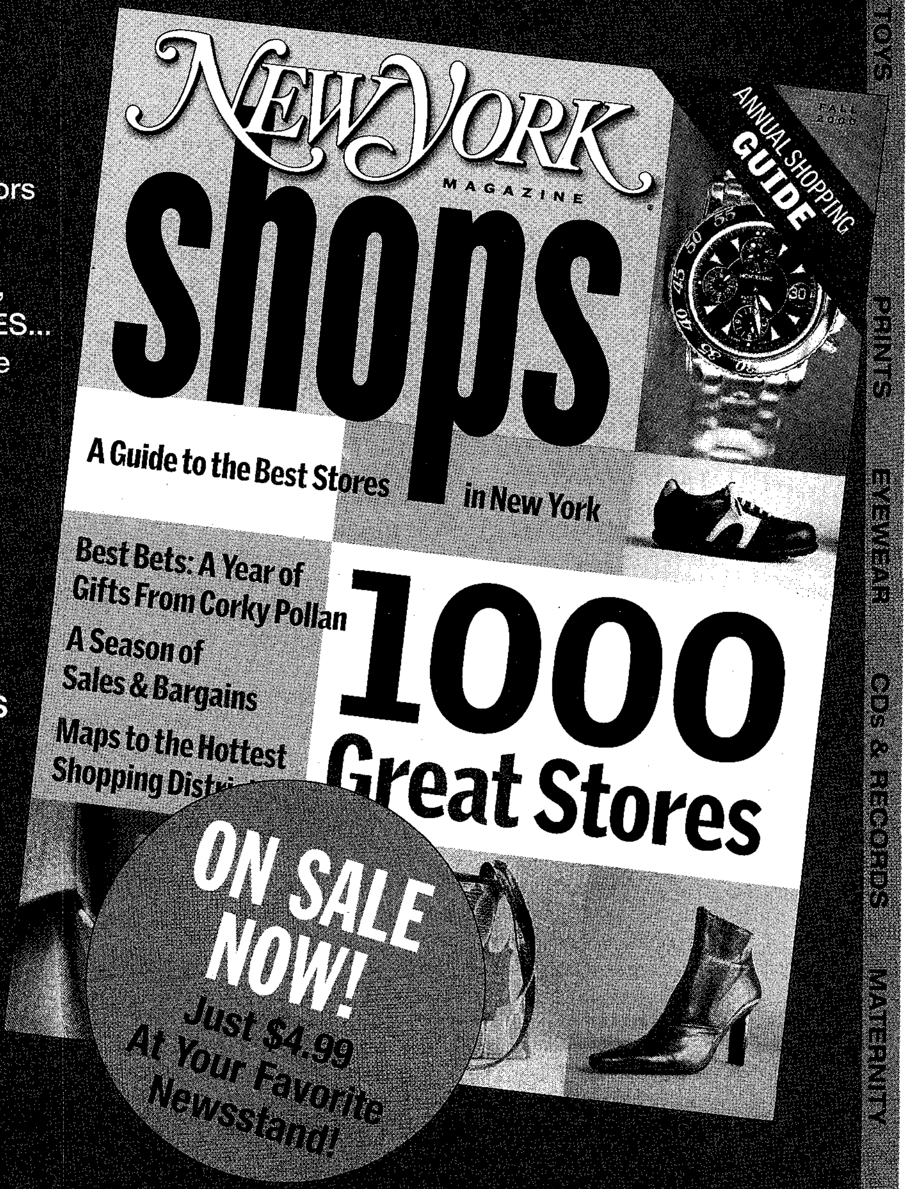
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ELECTRONIC REPRODUCTION PROHIBITED

POP MUSIC ETHAN BROWN

'Head Trip

On the experimental, adventurous 'Kid A,' Radiohead shuns literate wordplay for an abstract, emotional vocabulary of sound.

MAUDLIN RARELY WORKS IN POP MUSIC—NOT on Morrissey's pathologically attention-starved solo albums and not for the more aggressive Trent Reznor, who awaits the end of the world like a 14-year-old who keeps getting sent to his room. On the surface, at least, the British band Radiohead has been the most public face of this unbearable heaviness of being since 1993, from the time its self-loathing single "Creep" limned social alienation, through 1997, when the sprawling *OK Computer* explored postmodern alienation.

While Radiohead shared the disaffection of early-nineties grunge, it has always painted its dark hues on a broader canvas, like progressive rockers such as Pink Floyd and Yes. And it presents an odd paradox: Its members are Luddite futurists. On its fourth album, **Kid A** (Capitol), Radiohead explodes that apparent contradiction by moving farther afield of rock. Not content to embrace familiar dance-music genres like trance (the way Madonna does when she's feeling experimental), the band delves into the most outré electronic music imaginable, from the amniotic soundscapes of Brian Eno to the industrial gristle of Coil. The result is Radiohead's best album—one that proves to the generation that applauded Johnny Rotten scrawling I HATE on his Pink Floyd T-shirt that punk alienation can lie at the heart of prog rock's excesses.

Kid A starts wrapping listeners in its cocoon right from the opener: "Everything in Its Right Place" blends dulcet synthesizer tones with the sampled voice of Radiohead front man Thom Yorke softly intoning, "kid A." On "Idioteque," the band actually creates a plaintive brand of electro with dubby, percussive crashes and fractured keyboard wails. Even the album's most straight-ahead song, "The National Anthem," opens with a turgid bass line, moves into a tight jam, then collapses under the weight of free-jazz horn playing that recalls Steven Mackay's blurting sax on the Stooges' *Fun House.*

The most potent piece of music on *Kid A* is "How to Disappear Completely," which comes midway through the 50-minute album. Backed by quiet, evocative acoustic guitar reminiscent of the Smiths' dizzying downer "How Soon Is Now?" and a string arrangement halfway between country music and whale noise, Yorke mournfully croons, "I'm not here . . . this isn't happening." As his voice grows more insistent, the orchestrations swell and fall; it's achingly sad and breathtaking. But true to the album's discordant beauty, an overlay of pattering synths keeps the song from drowning in its own sorrows.

Letting shifting soundscapes do the emotional work of lyrics—Yorke scolded a *Spin* interviewer for assuming "other people don't believe sounds and textures are in any way emotional or evocative"—might merely seem like canny posturing for a post-rock world. But by writing clipped phrases that often convey more than confessional lyrics, Yorke rescues *Kid A* from a literalness that could have made his maudlin sensibility unbearable. True believers in the power of sound, Radiohead is the rare rock band that believes music can speak for itself.

In brief: TWO LONE SWORDSMEN—FORMER PRIMAL SCREAM producer Andrew Weatherall and production partner Keith Tenniswood—make the sort of expressive electronic music one could see Radiohead's Yorke listening to. On their fourth album, **Tiny Reminders** (Warp), they tap into the futuristic funk legacy of eighties electronic-music icons like Juan Atkins and Afrika Bambaataa, but they skirt nostalgia by melding the buzzing hum of dark-side drum 'n' bass, crunching two-stepping beats, and strafing techno. There's real body to Two Lone Swordsmen's body rock. . . . When New Orleans rapper Mystikal growls "Watch yaself!" on "Shake Ya Ass," he channels James Brown in a way no hip-hopper has. But the Neptunes, who produced most of his new album, **Let's Get Ready . . .** (Jive), dig even deeper into the Godfather's legacy, by creating the sort of snaky horns and polyrhythmic drum patterns that made the insistent funk of "Pass the Peas" and "Monorail" staples of samplers everywhere. ▬

Ethan Brown's reviews are available at **newyorkmag.com**.

Sonic youth: Radiohead, left to right, Colin Greenwood, Ed O'Brien, Thom Yorke, and Phil Selway.

RESTAURANTS ADAM PLATT

Put On a Hapsburg Face

Austrian cuisine dances into the West Village with Wallsé, where the flavors are light and complex, the schnitzel is golden, and the knödel won't weigh you down.

I'VE BEEN TO AUSTRIA JUST ONCE IN MY LIFE, AND what I remember about that trip is not the dimly lit palaces or the pristine alpine peaks. What I remember is a formidable, lumpy dessert called a germ knödel, which my brothers and I encountered one wintry afternoon in Vienna's famous Café Landsmann. Raised overseas as the omnivore sons of a diplomat, we'd already cut a swath through the restaurants of the world, sacking London curry houses, Tokyo noodle shops, and dim sum parlors in Hong Kong. But the germ knödel stopped us in our tracks. It's a single, tortoise-size dumpling (knödel), made of yeast dough (germ) and frosted with poppy seeds. It's served warm, in a pool of sweet butter, and deep inside the yeasty, lead-balloon interior is a slathering of plum jam. We ordered three but could finish only one before respectfully laying down our spoons.

I've been looking for a rematch with this majestic dish ever since. So imagine my quiet glee when I mentioned it to one of the waiters at **Wallsé**, the fine new Austrian restaurant on 11th and Washington Streets, and he fluttered his eyebrows in recognition. Wallsé is the brainchild of Kurt Gutenbrunner, a former chef at Bouley who was linked briefly with Bouley's own neo-Hapsburg dining spot, Danube, before striking out on his own. The restaurant is named for his hometown, in the Danube region, west of Vienna, and occupies the former home of Black Sheep, an old West Village standby. The décor has been redone in a black-and-white, Viennese aesthetic, and the menu is dotted with intricately composed odes to the chef's childhood comfort foods: sturgeon and cabbage, golden flapjacks of veal schnitzel, flaky strudels for dessert, and if you call in advance, my waiter hinted, possibly even a slimmed-down version of the germ knödel itself.

Not that Austrians enjoy stuffing themselves silly. The maître d' (who is actually from France) assured me that, compared with the fare beloved by their German cousins, classic Austrian cuisine is bathed in a gentle, imperial lightness. Pastries aside, Austrians prefer slim cuts of meat, fish dishes from the Danube, and ragouts sprinkled with Eastern seasonings left over from the Empire. "It's like New Orleans compared to the rest of the U.S.," declared one of my friends—a self-designated Austrian expert—as he waited hungrily for his veal schnitzel. The best of the semi-light delicacies on chef Gutenbrunner's menu is the modestly sized Viennese rostbraten (roast steak) decorated with crisp onion rings, and the platoon of perfectly grilled lamb cotelettes resting on a cool salad of heirloom tomatoes. When it arrived, the schnitzel looked almost crumbly, like a pastry, with a twirl of lemon on top. "My grandfather said if you can see between the crumbs and the meat of the schnitzel, you're in heaven," said Mr. Austria. "I'm in heaven tonight."

Gutenbrunner's little slice of paradise consists of just two middle-size rooms with tall picture windows, and these days it's a little overrun. On one of my visits, I had to book a six o'clock reservation on a weekday, and even then, the front bar space was filling up with severe stylistas knocking back exotic $10 cocktails mixed with cantaloupes or elderflower syrup. My favorite potion was called the Lemon Grass, a tasty, un-Tyrolean mixture of crushed ice, Thai lemongrass, Absolut Citron, cane sugar, and lime leaves. It was a soothing counterpoint to the Art Deco interior, which seemed a little ragged in the light of day but began to look better as the sun set and the Lemon Grasses kicked in. The white brick walls are decorated with huge, fuzzy photos of deserted ballrooms. Freud-era filament bulbs dangle above the black Ultrasuede banquettes, and the bathrooms, downstairs, are like strange little grottoes, filled with scented candles and piped-in soft rock by Sting.

But the food at Wallsé comes stylishly plated on canvas-white porcelain (from Germany) and is lovely to look at. My asparagus appetizer (topped with orange chanterelles, in a pink Riesling sauce) was so vivid, I felt churlish putting a fork to it. Among the fish entrées, the deliciously chewy sturgeon (with peppers and sweet cabbage) was colored in pleas-

The last Wallsé: the Viennese rostbraten with green beans, and the Wallsé dining room.

Photographs by Kenneth Chen.

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Leonard *continued from page 96*

about fat, age, Sally Field, and *The Rose,* will sing on almost every show. (In the pilot, what she does in turning a Kid Rock rap into scat is gasp-inducing.) We are also promised famous friends in cameo appearances. (In the pilot, Danny DeVito, who asks her to play his mother in a movie; later on, Dolly Parton.) What we've already got, courtesy of executive producer Jeffrey Lane (*Mad About You*), is a bawdy night of shticks and bones.

Would that **The Geena Davis Show** (Tuesdays, starting October 10; 9:30 to 10 P.M.; ABC) had a fraction of this sass. She's a fund-raising career woman—chasing taxis, eating takeout, dishing with sarcastic friends like Mimi Rogers—who falls hard for journalist Peter Horton, a widower with two kids and a house and a housekeeper in the sort of suburbs accessible only by SUV. In spite of this culture clash, they will actually get married—if the series lasts long enough. But we've been here before, far too often with far too many Instant Incompetent Moms, and this Thelma needs a Louise more than she needs a Horton.

And who would have guessed that Christine Baranski needs a Cybill Shepherd more than she needs a Jim Gaffigan? In **Welcome to New York** (Wednesdays, starting October 11; 8:30 to 9 P.M.; CBS), stand-up comic Gaffigan as an Indiana TV weatherman makes the big move to the big city—"People in New York wear black only until something darker comes along" is a sample of the wit—where Baranski is the producer of his morning news show and about as much fun as a basket of switchblades. It was apparently supposed to be his show until she came along—and she seems to be trying to steal it from him. More than their personalities clash; their comedy styles are less a risible juxtaposition than a metal-rending car wreck.

Whereas **Curb Your Enthusiasm** (Sundays, starting October 15; 9:30 to 10 P.M., 10 to 10:30 P.M. thereafter; HBO), after an excess of mosey, goes nowhere on purpose—and seems to think that never arriving is somehow funny. This is Larry David, capitalizing on the vaunted inconsequentiality of his years as the co-creator of *Seinfeld,* in a ten-part half-hour series that is both improvised and cinema verité. Thus, Larry goes to a Dustin Hoffman movie with a friend of his wife's where he happens to meet Richard Lewis, as he will later meet Ted Danson, Diane Keaton, and, perhaps inevitably, Julia Louis-Dreyfus. As if on an NBC Olympics tape delay, I found myself thinking about *Curb* after *Curb* had long since stopped thinking about itself. It's as if Godot had decided there was no way he'd ever show up for anyone dumb enough to wait for him. ■

John Leonard's 1997–2000 reviews are available at **newyorkmag.com**.

ing sunset hues, and the Chatham lobster was baby-pink and accompanied by the greenest fava beans. The halibut looked snow-white against its green cucumber backdrop, and the yellowness of the yellow pike was highlighted by finely diced zucchini and yellow thyme. Even side dishes that are normally heaping appeared streamlined and surreal. The potato salad accompanying my schnitzel one night was feathered with cucumbers, and a dull bowl of tafelspitz (wet boiled beef, in its own broth) was redeemed by silky creamed spinach and a perfectly browned disc of potato roesti.

Chef Gutenbrunner's goulash tasted a little tough, and some of his appetizers (the smoked-trout-and-eel salad, for example) veered off, as Mr. Austria put it, "into nouvelle froufrou land." But he was pleased with the selection of fancy Rieslings (particularly a $59 bottle of 1997 Steinmassel Bründlmayer) and watched approvingly as a whole table of nouveau-Tyrolean food converts washed their rostbratens down with a beefy red wine, impressively named Blaufrankisch Weinberg Krutzler. The nicest desserts at Wallsé tended to be variations on old favorites. My fickle midwestern mother-in-law broke into loud ululations over the cherry strudel, with its vanilla ice cream and dusting of powdered sugar. My personal favorite was the quark dumpling, a warmly cooked knödel made from a kind of ricotta cheese, flavored with apricots.

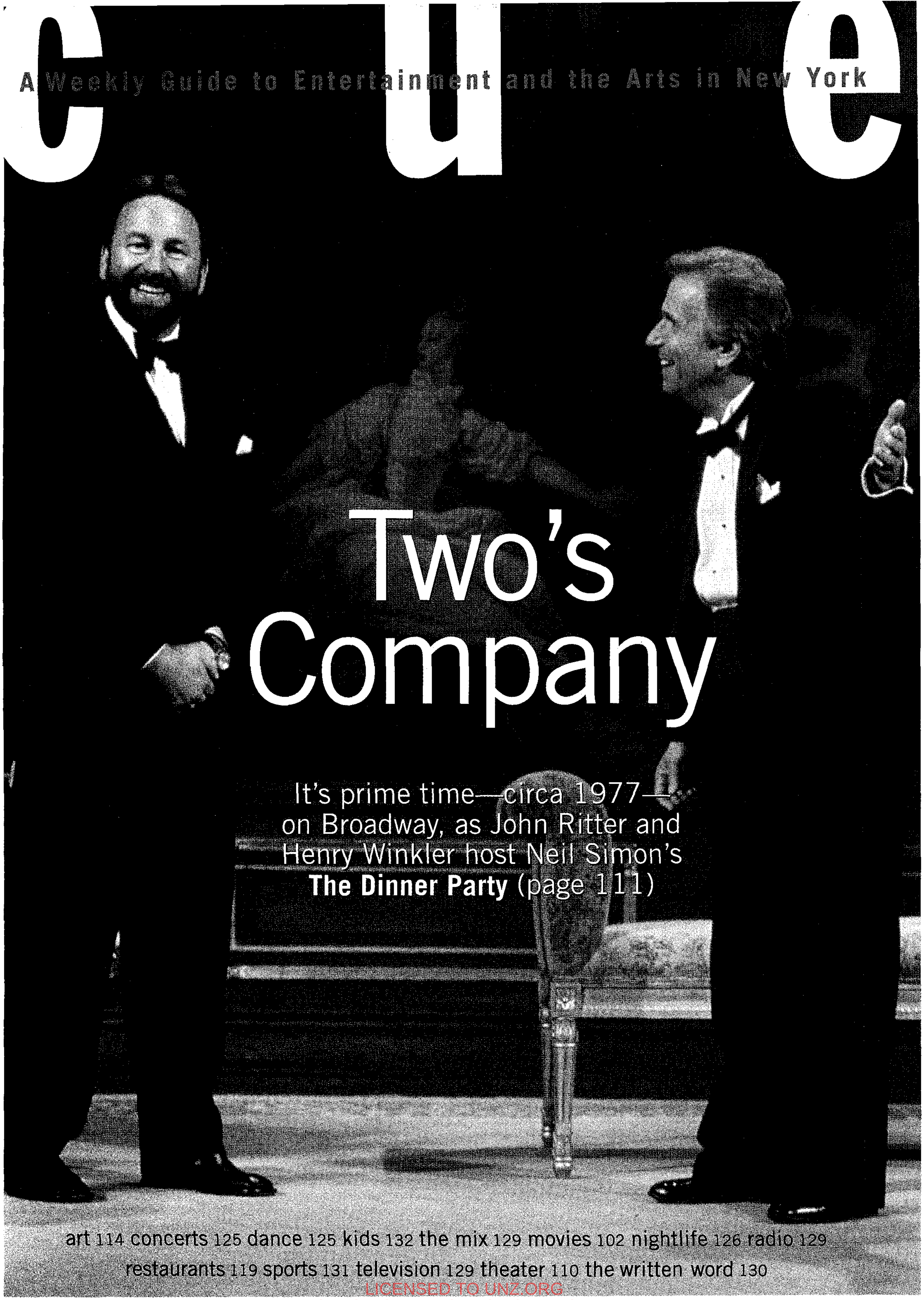
I imagined the quark as a warm-up for my mythic germ knödel, although when I called ahead to inquire, a stern voice said, "I assure you, a germ knödel is *not possible.*" Chef Gutenbrunner looked perplexed when I pleaded my case in person. "It is a heavy dish," he tactfully said. "We eat it before a good day of skiing." But when I persisted, he looked me up and down with a keen professional eye, then disappeared into the kitchen. What followed was not the single, devastating howitzer shot I was hoping for but a kind of gentle barrage. First came a salzburger nockerl, the famous sweet soufflé, served family-style for the whole table. Then two dumplings appeared, not germ knödels, exactly, but close. Ask for the zwetschgen (plum) knödel, made with potatoes and plums and smothered in poppy seeds and sugar. Eat them while they're hot," cried Mr. Austria, which is what I tried to do before shakily laying down my spoon and retiring from the dumpling wars forever.

Wallsé, 344 West 11th Street "(212-352-2300). Lunch, Sunday through Friday, noon to 2:30 P.M. Dinner, daily 6 P.M. to midnight. Appetizers, $8 to $17; entrées, $22 to $30. All major credit cards. ■

Adam Platt's reviews are available at **newyorkmag.com**.

cue

A Weekly Guide to Entertainment and the Arts in New York



Two's Company

It's prime time—circa 1977—on Broadway, as John Ritter and Henry Winkler host Neil Simon's **The Dinner Party** (page 111)

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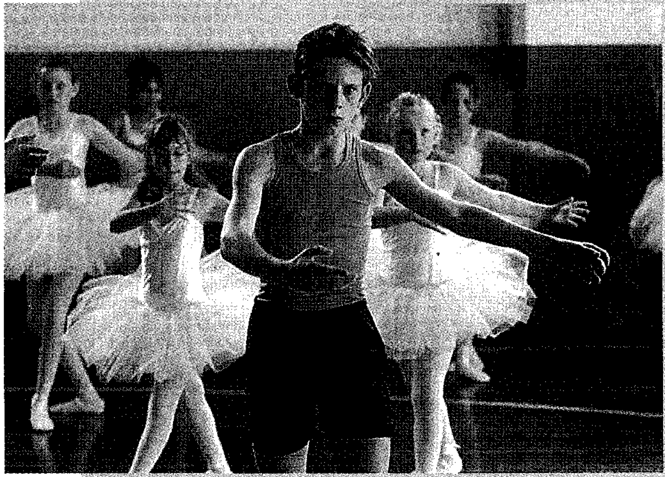
movies

Billy Elliot...Ratcatcher...Dr. T & the Women

Premiere
I'm Dancing As Tough As I Can

At first, it sounds as though *Billy Elliot* might be a rehash of *Ma Vie en Rose*—another sissy-boy-makes-good tale that promises to leave nary a dry eye in the house. And although one would need a heart of mortar not to feel a sniffle or two coming on while watching either film, *Elliot* is no retread. "I suppose I was interested in making a film that was emotionally true," says director Stephen Daldry. "I wanted to make a picture that wasn't cynical or ironic, that wasn't neo-this or post-that—that was true to itself. Emotion has somehow become unfashionable, at least in England. I wanted to do something that wasn't afraid of its own emotional truth." In a stellar acting debut, 17-year-old Jamie Bell (pictured) plays the title character, the son of a recently widowed coal miner from northern England whose life takes an eccentric turn when, during boxing lessons, he becomes enchanted with the ballet class across the hall and decides to join in. Encouraged by the brash, chain-smoking dance instructor (Julie Walters, in a typically brilliant performance), he soon becomes obsessed with ballet, and it isn't long before he's preparing an audition for the Royal Academy. But then, of course, his testosterone-drenched father (Gary Lewis) and thickheaded brother (Jamie Draven) catch wind of his fancy feet, and all emotional hell breaks loose. The role of Billy is a complicated, paradoxical affair—he's a highly gifted dancer who, when not in the midst of a jeté, is something of a young street tough. How did Daldry ever find as able a child actor as Bell? "It was a very tall order," Daldry says, laughing. "We were lucky. We saw about 2,000 kids from northern England, and it took six long months until we discovered Jamie. All I can say is, there are two types of children actors. The first kind do what they can, and the other can genuinely act. Jamie is fortunate enough to fall into the latter category." *Billy Elliot* opens October 13.

DEREK DE KOFF



New Films

Aimée & Jaguar—The true story of Lilly Wust and Felice Schragenheim (Juliane Kohler and Marie Schrader, respectively), who were lovers in Nazi Germany despite the fact that one was a member of the Jewish underground and the other an exemplar of Nazi motherhood. Based on Erica Fischer's best-selling book of the same name. (2 hrs. 5 mins.; NR) *The Screening Room; Lincoln Plaza Cinemas.*

All About Eve—This 1950 masterpiece stars Bette Davis as Margo Channing, an aging theater star who is dethroned by one Eve Harrington (Anne Baxter), a doe-eyed ingenue who is not all she seems. Directed by Joseph L. Mankiewicz. (2 hrs. 18 mins.; NR) *Film Forum.*

★**Almost Famous**—Cameron Crowe's sweetly engaging coming-of-age movie is set mostly in 1973, and it's about a 15-year-old rock journalist, played by Patrick Fugit, who hooks up with a touring, Led Zeppelin–ish band in order to write a cover story about them for *Rolling Stone*. The band's lead guitarist is played by Billy Crudup, who should finally become a star, and his chief groupie is played by Kate Hudson, whose character's baby fat is already starting to harden. Philip Seymour Hoffman, who may be the best character actor in America, is the rock critic Lester Bangs—the Yoda of the piece. (Rainer; 9/18/00) (1 hr. 45 mins.; R) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Clearview's Ziegfeld; Loews 42nd Street E Walk; Clearview's Beekman; Loews Orpheum 7; Clearview's Olympia; Sony Lincoln Square; Pavilion; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; Main Street Cinemas; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.*

The Art of War—Wesley Snipes plays a superspy who must save the world from a conspiracy that just might conquer the United Nations. (1 hr. 57 mins.; R) *Bay Plaza; Whitestone.*

Bait—Jamie Foxx makes his inevitable return to comedy, starring as an ex-convict who's lured by the FBI into catching a psychotic villain. Directed by Antoine Fuqua. (2 hrs.; R) *Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; Nova; Bay Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Ridgewood; Canarsie; Kaufman Astoria Cinema.*

Bamboozled—Spike Lee's latest *cri de coeur* is about a black television writer, Pierre Delacroix (Damon Wayans), who is disgusted that his high-level ideas for black-themed TV have been shot down, and in retribution creates a variety-act minstrel show featuring black performers in blackface. The show turns out to be a smash hit that spawns a national craze for blackface. There are so many buttons being pushed in this film thats it's practically a compendium of all of Lee's previous provocations. But it's a hectoring, confused movie that ultimately mistakes rancor for argument and outrage for art. Jada Pinkett-Smith and Savion Glover co-star. (2 hrs.; R) *Loews Village; CC Cinemas 1, 2, 3; Loews Orpheum 7; BAM Rose Cinemas.*

Barenaked in America—Jason Priestly directs this documentary about the Barenaked Ladies, following the Canadian crooners during their 1998 American tour. (1 hr. 30 mins.; NR) *Loews State.*

Beautiful—Sally Field directed this limp satire about beauty pageants, starring Minnie Driver and Joey Lauren Adams. (1 hr. 53 mins.; PG-13) *Loews Kips Bay Theatre; UA East; UA Gemini; Loews 84th Street; Sony Lincoln Square; Pavilion; UA Marboro; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Movies at Bayside; Atrium; UA Movies at Staten Island; YWCA Cine-Club.*

★**Best in Show**—A marvelous comedy about dog-show entrants and their prize pets. Christopher Guest, who also stars as the owner of a bloodhound named Hubert, was the director and co-writer (with cast member Eugene Levy), and the film is right up there with his mockumentary *Waiting for Guffman*. The other performers, including Catherine O'Hara, Michael McKean, and Fred Willard, bring their best revue-sketch instincts to the material. The real prize specimens in this movie parade about on two legs, not four. (Rainer; 10/2/00) (1 hr. 32 mins.; PG) *CC Angelika Film Center; Loews 19th St. East; Loews 42nd Street E Walk; Sony Lincoln Square.*

Bootmen—A tap-dancing movie, starring Adam Garcia, Sam Worthington, and Sophie Lee. Not surprisingly, it's directed by *Tap Dogs* creator Dein Perry. (1 hr. 35 mins.; R) *CC Angelika Film Center; CC Eastside Playhouse.*

Bring It On—A band of shrill, pom-pom-shaking cheerleaders don't quite know how to react to their new team member: a street-smart punk (Eliza Dusku) imported from Los Angeles. (1 hr. 31 mins; PG-13) *Loews Kips Bay Theatre; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Kaufman Astoria Cinema; UA Crossbay II; Atrium; UA Movies at Staten Island.*

Butterfly—This film—a huge hit at the Sundance Film Festival as well as the recipient of thirteen

'Cue' cover photograph by Carol Rosegg.

FROM THE PRODUCERS OF "FOUR WEDDINGS AND A FUNERAL" "ELIZABETH" AND "NOTTING HILL"

Two weeks ago, "Billy Elliot" swept Great Britain off its feet, becoming one of the biggest openings of any British film in history. Sold-out audiences stood up and cheered, and critics like Christopher Tookey of The London Daily Mail wrote, "I am a veteran of over 7,000 films, but this masterpiece beats them all!"

■

This Friday, be one of the first people in America to discover "Billy Elliot," the most anticipated British import since "The Full Monty."

Peter Travers of Rolling Stone magazine is calling "Billy Elliot,"
"A gem! Sensational! Powerful! A bracing triumph!
Look for 'Billy Elliot' to blast off!"

Billy Elliot

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www.billyelliot.com AOL Keyword: Billy Elliot

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Goya (Spanish Oscar) nominations—stars Spanish megastar Fernando Fernán-Gómez as a kindly schoolmaster who helps a timid new student adapt both to his campus and to the world around him. (1 hr. 36 mins.; R) *North Shore Towers.*

The Cell—A child therapist (Jennifer Lopez) who's involved with a revolutionary research program is politely invited into the mind of a comatose serial killer (Vincent D'Onofrio) in the hopes of rescuing his latest victim. (1 hr. 50 mins.; R) *Loews Kips Bay Theatre; Loews 42nd Street E Walk; Cinemart; Kaufman Astoria Cinema.*

★**Chicken Run**—The Bristol, England–based Aardman Studios have fashioned their first feature-length claymation movie, and it's a pip: a prison-break movie starring chickens, a kind of egglayer *Stalag 17*. The concept itself is funny, but co-directors Nick Park and Peter Lord bring in a lot more, including an assortment of hens who together make up a panorama of British spinsterhood. Mel Gibson is the voice of the Rhode Island rooster who helps with the rescue, and he's jauntier here than he is in *The Patriot.* (Rainer; 7/10/00) (1 hr. 33 mins.; G) *CO Worldwide Cinemas; Kew Gardens Cinemas.*

The Crew—Four curmudgeons (Burt Reynolds, Seymour Cassel, Richard Dreyfuss, and Dan Hedaya) attempt to hoodwink the manager of the retirement home in which they live. Directed by Michael Dinner. (1 hr. 28 mins.; PG-13) *Atrium.*

★**Croupier**—Mike Hodges, the much-underrated English director, teams with screenwriter Paul Mayersberg in this sharp, cool drama about a would-be novelist, smashingly played by Clive Owen, who works as a croupier in a posh London casino. (Rainer; 5/1/00) (1 hr. 29 mins.; NR) *CC Murray Hill Cinemas; Clearview's First & 62nd St.; Clearview's Cobble Hill.*

Dancer in the Dark—Björk won the Best Actress award at Cannes for her performance as a Czech immigrant in a working-class town in Washington State who is going blind and is trying to prevent her son from going blind, too. The director Lars Von Trier stages fantasy musical numbers for this aggrieved waif that are on the same high level as the numbers in *At Long Last Love* and *Everyone Says I Love You* (how low can you go?). Björk has her intensity, but Von Trier keeps piling on the extreme close-ups of her tremulous pathos. (Rainer; 10/2/00) (2 hrs. 19 mins.; R) *UA Union Square; Clearview's Chelsea; CC Cinemas 1, 2, 3; Loews State; Lincoln Plaza Cinemas; BAM Rose Cinemas; Clearview's Cobble Hill; Pavilion; Kew Gardens Cinemas.*

Digimon: The Movie—Those digitized monsters from the popular TV series hit the big screen. (1 hr. 40 mins.; PG) *CC Village East; CC Murray Hill Cinemas; Clearview's Chelsea; UA Gemini; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; Atrium; YWCA Cine-Club.*

Duets—Three couples follow their hearts to a karaoke contest in Omaha in this inspirational sludge redeemed by occasional flashes of brilliance in the performances of Paul Giamatti, playing a mouse-that-roared salesman, and Andre Braugher, as the ex-con he picks up on the road and enlists as his soul mate. Gwyneth Paltrow plays a virginal chorus girl in Vegas, and her dewiness makes her seem stunted. (Rainer; 10/2/00) (1 hr. 52 mins.; R) *Loews Kips Bay Theatre; Kew Gardens Cinemas.*

The Exorcist: The Version You've Never Seen—William Friedkin's horror masterpiece returns in a director's cut, which includes, beyond a digitally remastered soundtrack, the legendary (and genuinely terrifying) spider-walk scene. Starring Linda Blair, Ellen Burstyn, and Max von Sydow. Screenplay by William Peter Blatty. (2 hrs. 10 mins.; R) *UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Loews Astor Plaza; Loews New York Twin; Loews Orpheum 7; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Canarsie; Centre Sunnyside; Jackson Triplex; UA Astoria; UA Crossbay; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.*

Get Carter—Sylvestor Stallone stars as a sniper who wants to avenge his brother's death. Also stars Michael Caine, Miranda Richardson, and Alan Cumming. (1 hr. 43 mins.; R) *Loews Village; CC Murray Hill Cinemas; Loews 19th St. East; Loews Orpheum 7; UA Gemini; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay; Atrium; UA Hylan Plaza; UA Movies at Staten Island.*

★**Girl on the Bridge**—Patrice Leconte's stylish, opportunistic romance mixes up everything from Fellini and Ophuls to forties film noir and fairy tales and occultism. Daniel Auteuil plays a has-been knife-thrower, and Vanessa Paradis is his new recruit in the act. They have an intriguing Svengali-Trilby thing going on, and the knife-throwing scenes are so rattling that you leave the theater grateful you weren't nicked. (Rainer; 8/7/00) (1 hr. 37 mins.; R) *CC Village East.*

★**Girlfight**—The best reason to see this film, written and directed by Karyn Kusama, is for Michelle Rodriguez's performance as a Brooklyn girl who finds an outlet for her aggressions in the ring. Rodriguez has an indrawn intensity that carries the movie while making you wish it were more than a melodrama with feminist-parable overtones. (Rainer; 10/9/00) (1 hr. 51 mins.; R) *Clearview's Waverly; UA Union Square; Clearview's Chelsea West; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Clearview's Park and 86th St.; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; BAM Rose Cinemas; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema.*

★**Gladiator**—Ridley Scott's latest is an attempt to make a Roman epic on the scale of *Spartacus* or *Ben-Hur* while, at the same time, presenting us with a hero, Russell Crowe's Maximus, who is monumentally withdrawn. Crowe's intensity holds the film together. Richard Harris, Joaquin Phoenix, and, in his last role, Oliver Reed contribute some entertaining moments. (Rainer; 5/15/00) (2 hrs. 30 mins.; R) *CO Worldwide Cinemas.*

Highlander: Endgame—With any luck, the name says it all. (1 hr. 26 mins.; R) *Canarsie.*

★**Into the Arms of Strangers**—A revealing documentary about the brief period in which Britain was able to bring in more than 10,000 children, mostly Jews from Germany, Austria, and Czechoslovakia, in the nine months before the outbreak of WWII. The interviewees, many of them grown-up rescued children, are full of harrowing stories. (Rainer; 9/25/00) (1 hr. 23 mins.; NR) *Sony Lincoln Square.*

★**Me, Myself & Irene**—Not as many classic bad-taste moments as previous Farrelly Brothers outings, but Jim Carrey, playing a Rhode Island cop with a split personality, is at his frenzied near-best. Half Milquetoast, the other half insanely bullying, he's a whirling dervish of a performer who probably could have added on another four personalities to the mix without breaking a sweat. Renée Zellweger is his comic foil, and she's a bit bland. (7/10/00) (2 hrs. 11 mins.; R) *CO Worldwide Cinemas.*

★**Meet the Parents**—See Rainer, page 88. (1 hr. 48 mins.; PG-13) *Loews Village; Loews 19th St. East;*

Opening

Farrah and Away

We have anticipated watching Farrah Fawcett lose her mind for some time—and she's finally come through. In 'Dr. T & the Women,' the latest from the ever-prolific (and by turns brilliant and tedious) Robert Altman, Fawcett (pictured) plays the highly neurotic wife of a prominent Dallas gynecologist (Richard Gere), who's regressing, bit by bit, toward a freaky childlike state (think fetal positions and thumb-sucking galore). And in case you haven't heard, at one point she starts skipping around in a fountain stark friggin' nekk—hey, Moviefone! Opens October 13.

Photograph by Zade Rosenthal.

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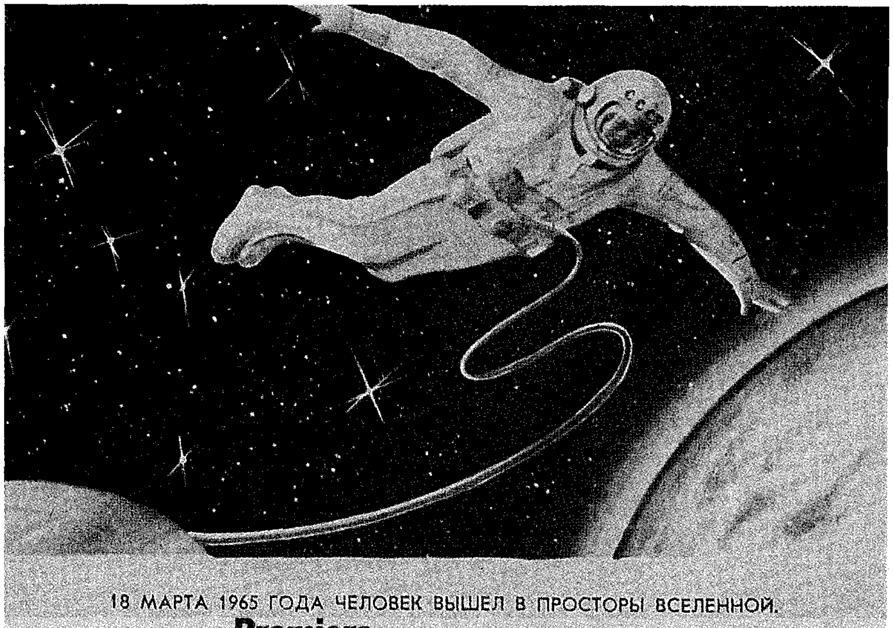

18 МАРТА 1965 ГОДА ЧЕЛОВЕК ВЫШЕЛ В ПРОСТОРЫ ВСЕЛЕННОЙ.

Premiere

Back in the USSR

What is the actual nature of propaganda? Who among us misses the Soviet Union? *The Red Stuff* attempts to answer these queries—and it's funny to boot. Featured in this documentary about the cosmonauts who were once the sweethearts of the entire Soviet empire are commemorative stamps, heroic statues, and the Red Army Choir. Begins October 11 at Film Forum on a double bill with *Total Balalaika Show,* which also prominently features the Red Army Choir.

Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews Orpheum 7; Clearview's Metro Cinema; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Marboro; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.

Mission: Impossible 2—Tom Cruise is back in this James Bond-ish sequel with mythic overtones courtesy of director John Woo. The mythologizing, the slo-mo ceremoniousness of the action scenes, the hero/villain dualisms, the flutterings of doves isn't really supported by the mostly standard-issue thriller-movie tropes. Cruise is pretty much the whole show, and he's all business. The humorlessness of the enterprise, and of his performance, is wearing. Thandie Newton co-stars as the love interest, and she's touching without having much more to do than your average Bond Girl. (Rainer; 6/5/00) (2 hrs., 6 mins.; PG-13) *CO Worldwide Cinemas.*

Nurse Betty—Neil LaBute directed this one but didn't write it, which probably explains why it lacks his usual note of noxious misanthropy. It's a rather sweet and blobby romantic comedy starring Renée Zellweger as a Kansas waitress who, in a fugue state following the murder of her crumbum car-salesman husband, hits the road for L.A. to find her true dreamboat: a soap-opera actor (Gregg Kinnear) who she believes is really the character he is playing. Morgan Freeman and Chris Rock turn up as hit men trailing Betty, and they have a funny rapport. (Rainer; 8/14/00) (1 hr. 49 mins.; R) *Loews Village; Loews Kips Bay Theatre; Loews Coronet; Clearview's Park and 86th St.; Clearview's Metro Cinema; Sony Lincoln Square; Clearview's Cobble Hill; Kaufman Astoria Cinema; Kew Gardens Cinemas; North Shore Towers.*

★**Nutty Professor 2: The Klumps**—Eddie Murphy once again divides himself up into an entire family, and he gives an extraordinarily rich performance in what is otherwise a gross-out teen pic. His ripening artistry deserves a better movie. (Rainer; 8/14/00) (2 hrs.; PG-13) *Linden Boulevard Multiplex.*

The Original Kings of Comedy—Spike Lee takes a swing at the stand-up-comedy-concert genre, documenting the talents of Steve Harvey, D. L. Hughley, Bernie Mac, and Cedric the Entertainer. (2 hrs. 12 mins.; R) *Loews 42nd Street E Walk; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Kaufman Astoria Cinema.*

Place Vendôme—Catherine Deneuve plays the alcoholic widow of a debt-ridden gem dealer in this moody, well-paced drama directed by Nicole Garcia. Deneuve seems to have grown into her world-weariness: She's radiantly sodden here. (Rainer; 8/38/00) (1 hr. 37 mins.; R) *Paris Theatre.*

★**Pola X**—Leos Carax, bad boy of French cinema, directed this startling free-form adaptation of Herman Melville's novel *Pierre, or the Ambiguities,* and it's maddening, fascinating, rapt. *Pola X* accomplishes what all successful literary adaptations must: It conveys the emotions we felt when we read the book. Guillaume Depardieu and Katerina Golubeva star as the brother and half-sister fated for destruction. (Rainer; 8/11/00) (1 hr. 34 mins; R) *CC Angelika Film Center.*

Remember the Titans—This syrupy, inspirational race-relations drama follows the true story of a high-school football coach (Denzel Washington) who becomes head coach when the local school board in Virginia in 1971 is forced to integrate an all-black school with an all-white school. The events may be true, but the treatment seems false. Washington is beginning to confuse playing admirable men with giving admirable performances. (1 hr. 47 mins.; PG) *CC Village East; Loews 19th St. East; Loews Kips Bay Theatre; CC Sutton; Clearview's Olympia; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.*

RiFiFi—All but unseen since its 1955 release, Jules Dassin's triumphantly amoral crime thriller boasts, among other things, a 30-minute robbery scene sans music or dialogue. (1 hr. 58 mins.; NR) *The Screening Room.*

Saving Grace—Brenda Blethyn stars as Grace, a dottering old widow who, faced with a huge debt and the possibility of losing her house, comes up with a scheme to transform her garden into a veritable hemp highway. (1 hr. 33 mins.; R) *CC Angelika Film Center; CC Murray Hill Cinemas; Clearview's Chelsea West; CC Crown Gotham; Clearview's Cobble Hill; Kew Gardens Cinemas.*

Scary Movie—A half-baked satire of modern teen splatter flicks from Keenan Ivory Wayans. (1 hr. 28 mins.; R) *UA Astoria; UA Crossbay II.*

Shower—This bittersweet examination of Chinese culture takes place in a public bathhouse about to be closed down by a young entrepreneur. (1 hr., 32 mins.; PG-13) *North Shore Towers.*

Sing-a-long Sound of Music—A truly terrifying concept. Audience members clad in tacky curtains scream out all their faves from the classic 1965 musical. Starring Julie Andrews, Christopher Plummer, and numerous fanatics dressed as brown-paper parcels all tied up with string. (3 hrs.; G) *Clearview's Waverly.*

Space Cowboys—Clint Eastwood stars in and directs this over-the-hill-gang buddyfest starring himself, James Garner, Tommy Lee Jones, and Donald Sutherland as ex-Air Force pilots who, 40 years after they were screwed by NASA, finally get their shot on a space mission. (They have to fix a Russian satellite!) It's genial at times, but the movie-star cronyism gets in the way of your enjoyment, and theres no bliss in this film's view of outer space. The old astronauts might as well be day laborers at the planetarium. (Rainer; 8/14/00) (2 hrs.; PG-13) *Cinemart.*

★**Sunshine**—Istvan Szábó's highly uneven, sprawling yet schematic epic encompasses three generations of a Jewish Hungarian family, as well as most of the political horrors of the twentieth century. Szábó's movies, most famously *Mephisto* and *Colonel Redl,* are all about the bloody confluence of politics and matters of the heart. He's fascinated by the fatalism of history and by the ways in which people fight the inevitability of their fate. His new film carries on these themes on an even broader canvas, but often he seems to be inflating the usual recriminations and capitulations of a family by placing it against the Holocaust and the Gulag. Ralph Fiennes plays three separate roles, but he's too refined, too Dirk Bogarde-ish, to hold this behemoth of a movie together. (Rainer; 6/19/00) (3 hrs.; NR) *Sony Lincoln Square; Kent Triplex.*

Taboo (Gohatto)—Nagisa Oshima's first film in more than fourteen years is an exploration of Japanese machismo and gay desire, starring the ever-beefy "Beat" Takeshi Kitano as a cocky militia captain in 1865 Kyoto who winds up having the hots for an incredibly narcissistic samurai (Ryuhei Matsuda). (1 hr. 40 mins.; NR) *Quad Cinema.*

The Tao of Steve—In Jenniphr Goodman's directorial debut, Donal Logue plays Dex, a way-overweight rogue who still manages to be lucky with the ladies despite his size-44 jeans. Greer Goodman plays Syd, the one woman who's seemingly insusceptible to his charms. (1 hr. 30 mins.; R) *CC Angelika Film Center; Clearview's 59th Street East.*

The Broken Hearts Club—A look at the ups, downs, and all-arounds of a group of gay friends in West Hollywood. Starring Timothy Olyphant, Dean Cain, and Matt McGrath. (1 hr. 34 mins.; R) *Quad Cinema; Clearview's Chelsea.*

Tigerland—An anti-Vietnam picture directed by Joel Schumacher, starring Matthew Davis, Colin Farrel, and Cole Hauser. (1 hr. 49 mins.; R) *UA Union Square; Clearview's 62nd and Broadway.*

Two Family House—Michael Rispoli stars as a discontented Staten Islander who aspires to move his family into a new house, and convert that house into a bar-and-grill. Problem is, the current resident is a pregnant-and-due-any-second Irish immigrant (Kelly McDonald). (1 hr. 44 mins.; R) *UA Union Square; Loews 72nd St. East.*

Under Suspicion—Two young girls have been raped and murdered; Gene Hackman stars as the man who stands accused; Morgan Freeman co-stars as

Photograph courtesy of Film Forum.

the police captain who has a lot of questions to ask. Directed by Stephen Hopkins. (1 hr. 50 mins.; R) *Kaufman Astoria Cinema.*

Urban Legends: The Final Cut—More fresh-faced college students get slashed, splayed, and dismembered in this sequel to the tepid 1998 horror film. Co-stars Joseph (as in Joey) Lawrence—in itself, a reason to run. (1 hr. 40 mins.; R) *CC Village East; Loews 42nd Street E Walk; Loews Orpheum 7; Loews 84th Street; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Movies at Staten Island; YWCA Cine-Club.*

Urbania—Something of a gay *After Hours,* director-screenwriter Jon Shear's film involves an insomniac (Dan Futterman) who becomes obsessed with a mysterious man, complete with tattoos, whom he sees on the street. He embarks on an endless search of Manhattan watering holes and runs into numerous eccentrics on the way. (1 hr. 43 mins.; R) *CC Village East; Clearview's Chelsea.*

The Watcher—James Spader stars as an ex–FBI agent who (surprise, surprise) comes out of retirement in the hopes of capturing his old nemesis, a creepy serial killer played by Keanu Reeves. (1 hr. 32 mins.; R) *UA Union Square; Loews 42nd Street E Walk; Bay Plaza; Whitestone; UA Astoria; UA Crossbay II; UA Movieworld; UA Movies at Staten Island.*

★What Lies Beneath—Crude scare-picture pulp done up in big-movie-star trappings. Michelle Pfeiffer plays a woman who believes the inherited Vermont home she shares with her scientist husband (Harrison Ford) is spook-infested. The director Robert Zemeckis draws on a whole stable of woman-in-peril warhorses, from *Gaslight* to *Wait Until Dark*; he lifts from Hitchock and *Fatal Attraction* and much more. The results are effective without being very interesting: It is not such a great achievement, in the end, to make audiences jump on cue; even the teen horror cheapies are pretty adept at it, if nothing else. But Michelle Pfeiffer's performance is something to see. Terror seems to turn her wraithlike. (2 hrs. 25 mins.; PG-13) *Cinemart; North Shore Towers.*

Woman on Top—Penélope Cruz stars as a spicy gourmet chef who likes to always be in control, whether she's dicing chilies or mounting men. When she moves from Brazil to San Francisco, she finds herself starring in a hit television show and causing numerous male hearts to flutter. (1 hr. 33 mins.; R) *UA Union Square; Clearview's Chelsea; Clearview's First & 62nd St.; New Coliseum; Nova; Sony Lincoln Square; Ridgewood; Jackson Triplex; Plaza.*

Manhattan

Below 14th Street

CC Angelika Film Center—18 W. Houston St. (212-995-2000) *Best in Show; Bootmen; Pola X; Saving Grace; The Tao of Steve.*

CC Village East—189 Second Ave. (212-529-6799) *Digimon: The Movie; Girl on the Bridge; Remember the Titans; Remember the Titans; Urban Legends: The Final Cut; Urbania.*

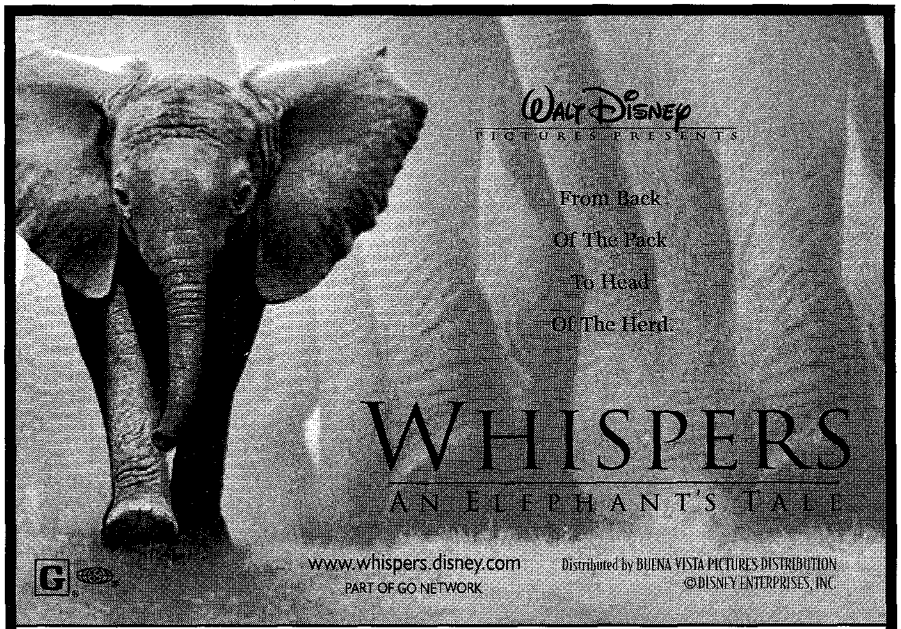
Cinema Village—22 E. 12th St. (212-924-3363) *Chutney Popcorn; Dark Days; Solas.*

Clearview's Waverly—323 Sixth Ave. (777-FILM#603) *Girlfight; Sing-a-long Sound of Music.*

Film Forum—209 W. Houston St. (212-727-8110) *All About Eve; Diary of a Chambermaid; Twilight: Los Angeles.* (See also "Museums, Societies, Etc.")

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the theaters where the film is playing.



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Premiere

Lemon Pledges

Jocks can be sad—especially when they're facing racial discrimination, but not so much when they're fostering it. In 'Followers,' just a wee thing of an indie feature, the limits of friendship are seriously tested when three college guys (including Jerry Laurino and Sam Trammell, pictured, left and center) rush a fraternity and one of them is turned away because he's black (Eddie T. Robinson, right). But then he's given what seems like another chance—when they make him the target of dangerous hazing rituals. After which even more bad things happen. Begins October 13 at Quad Cinema.

Loews Village—66 Third Ave. (50-LOEWS#952) *Almost Famous; boozled; Get Carter; Meet the Parents; Nurse Betty.*

Quad Cinema—34 W. 13th St. (212-255-8800) *Luminarias; Taboo (Gohatto); The Broken Hearts Club.*

The Screening Room—54 Varick St. (212-334-2100) *Aimée & Jaguar; Making A Killing: Philip Morris, Kraft, and Global Tobacco Addiction; RiFiFi.* (See also "Museums, Societies, Etc.")

UA Union Square—13th St. and Broadway (212-253-2225) *Dancer in the Dark; The Exorcist: The Version You've Never Seen; Girlfight; Requiem for a Dream; Tigerland; Two Family House; The Watcher; Woman on Top.*

14th–41st Streets

CC Murray Hill Cinemas—160 E. 34th St. (212-689-6548) *Croupier; Digimon: The Movie; Get Carter; Saving Grace.*

Clearview's Chelsea—260 W. 23rd St. (777-FILM#597) *Dancer in the Dark; Digimon: The Movie; The Exorcist: The Version You've Never Seen; The Broken Hearts Club; Urbania; Woman on Top.*

Clearview's Chelsea West—333 W. 23rd St. (777-FILM#614) *Girlfight; Saving Grace.*

Loews 19th St. East—890 Broadway, at 19th St. (50-LOEWS#858) *Almost Famous; Best in Show; Get Carter; Meet the Parents; Remember the Titans.*

Loews Kips Bay Theatre—570 Second Ave. (505-6397#558) *Almost Famous; Bait; Beautiful; Bring It On; The Cell; Duets; The Exorcist: The Version You've Never Seen; Nurse Betty; Remember the Titans.*

42nd–60th Streets

CC Cinemas 1, 2, 3—1001 Third Ave., at 60th St. (212-753-6022) *Bamboozled; Dancer in the Dark; Dancer in the Dark.*

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) *Saving Grace.*

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) *Bootmen.*

CC Sutton—205 E. 57th St. (212-759-1411) *Remember the Titans; Remember the Titans.*

Clearview's 59th Street East—239 E. 59th St. (777-FILM#615) *The Tao of Steve.*

Clearview's Ziegfeld—141 W. 54th St. (777-FILM#602) *Almost Famous.*

CO Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Chicken Run; Gladiator; High Fidelity; Me, Myself & Irene; Mission: Impossible 2; Shaft.*

Loews 42nd Street E Walk—42nd Street at Eighth Ave. (50-LOEWS#572) *Almost Famous; Bait; Best in Show; The Cell; Girlfight; Meet the Parents; The Original Kings of Comedy; Urban Legends: The Final Cut; The Watcher.*

Loews Astor Plaza—44th St. bet. Broadway and Eighth Ave. (50-LOEWS#699) *The Exorcist: The Version You've Never Seen.*

Loews Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Nurse Betty.*

Loews State—1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS#901) *Barenaked in America; Dancer in the Dark; Human Resources.*

Paris Theatre—4 W. 58th St. (212-688-3800) *Place Vendôme.*

61st Street and Above, East Side

CC 86th St. East—210 E. 86th St. (777-FILM#763) *Digimon: The Movie; Remember the Titans; Woman on Top.*

Clearview's Beekman—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) *Almost Famous.*

Clearview's First & 62nd St.—400 E. 62nd St. (777-FILM#957) *Croupier; Girlfight; Meet the Parents; Woman on Top.*

Clearview's Park and 86th St.—125 E. 86th St. (777-FILM#604) *Girlfight; Nurse Betty.*

Loews 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS#704) *Two Family House.*

Loews New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS#698) *Bait; The Exorcist: The Version You've Never Seen.*

Loews Orpheum 7—1538 Third Ave., at 86th St. (50-LOEWS#964) *Almost Famous; Bamboozled; The Exorcist: The Version You've Never Seen; Get Carter; Meet the Parents; Urban Legends: The Final Cut.*

UA East—1629 First Ave., at 85th St. (212-249-5100) *Beautiful.*

UA Gemini—1210 Second Ave., at 64th St. (212-832-1670) *Beautiful; Digimon: The Movie; Get Carter.*

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, at 62nd St. (777-FILM#864) *Tigerland.*

Clearview's Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) *Meet the Parents; Nurse Betty.*

Clearview's Olympia—2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) *Almost Famous; Remember the Titans.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) *Goya in Bordeau; Taboo; Aimée & Jaguar; Dancer in the Dark; Solas.*

Loews 84th Street—2310 Broadway, at 84th St. (50-LOEWS#701) *Beautiful; Get Carter; Remember the Titans; Urban Legends: The Final Cut.*

New Coliseum—701 W. 181st St. (212-740-1545) *El Circulo Vicioso; The Exorcist: The Version You've Never Seen; Woman on Top.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) *Bait; El Circulo Vicioso; The Exorcist: The Version You've Never Seen; Woman on Top.*

Sony Lincoln Square—1998 Broadway, at 68th St. (50-LOEWS#638) *Almost Famous; Beautiful; Best in Show; The Exorcist: The Version You've Never Seen; Girlfight; Into the Arms of Strangers; Nurse Betty; Sunshine; Woman on Top.*

Bronx

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) *The Art of War; Bait; Bring It On; Digimon: The Movie; The Exorcist: The Version You've Never Seen; Get Carter; Girlfight; Meet the Parents; The Original Kings of Comedy; Remember the Titans; The Watcher.*

Concourse Plaza—214 E. 161th St. (718-588-8800) *Bring It On; Digimon: The Movie; The Exorcist: The Version You've Never Seen; Get Carter; Girlfight; Meet the Parents; Remember the Titans; Urban Legends: The Final Cut.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) *The Art of War; Bait; Bring It On; Digimon: The Movie; The Exorcist: The Version You've Never Seen; Get Carter; Girlfight; Meet the Parents; The Original Kings of Comedy; Remember the Titans; Urban Legends: The Final Cut; The Watcher.*

Brooklyn

BAM Rose Cinemas—30 Lafayette Ave., Brooklyn (718-623-2770) *Bamboozled; Dancer in the Dark; Girlfight.* (See also "Museums, Societies, Etc.")

Brooklyn Heights—70 Henry St. (718-596-7070) *Call theater for showtimes.*

Clearview's Cobble Hill—265 Court St. (718-596-9113) *Croupier; Dancer in the Dark; Nurse Betty; Saving Grace.*

CO Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Call theater for showtimes.*

CO Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Call theater for showtimes.*

CO Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Call theater for showtimes.*

CO Kingsway—946 Kings Hwy., at Coney Island Ave. (777-FILM#577) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H (718-338-3371) *Bait; Sunshine; Urban Legends: The Final Cut.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (718-277-0303) *Bait; Bring It On; Digimon: The Movie; The Exorcist: The Version You've Never Seen; Get Carter; Girlfight; Meet the Parents; Nutty Professor 2: The Klumps; The Original Kings of Comedy; Re-*

Photograph courtesy of Castle Hill Productions.

member the Titans; Urban Legends: The Final Cut.

Pavilion—188 Prospect Park West (718-369-0838) *Almost Famous; Beautiful; Dancer in the Dark; Digimon: The Movie; The Exorcist: The Version You've Never Seen; Get Carter; Meet the Parents; Remember the Titans; Urban Legends: The Final Cut.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) *Bait; El Circulo Vicioso; The Exorcist: The Version You've Never Seen; Urban Legends: The Final Cut; Woman on Top.*

UA Marboro—6817 Bay Pkwy., at 69th St. (718-232-4000) *Beautiful; The Exorcist: The Version You've Never Seen; Meet the Parents; Remember the Titans.*

UA Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (718-615-1700) *Almost Famous; Digimon: The Movie; The Exorcist: The Version You've Never Seen; Get Carter; Girlfight; Remember the Titans; Urban Legends: The Final Cut.*

Queens

Canarsie—9310 Ave. L, at E. 93rd St. (718-251-0700) *Bait; The Exorcist: The Version You've Never Seen; Highlander: Endgame.*

Centre Sunnyside—42-17 Queens Blvd. (718-361-6869) *Beautiful; Digimon: The Movie; The Exorcist: The Version You've Never Seen; Get Carter; Meet the Parents; Remember the Titans.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) *The Cell; Remember the Titans; Space Cowboys; What Lies Beneath.*

CO Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Call theater for showtimes.*

CO Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *Call theater for showtimes.*

College Point Multiplex—28-55 Ulmer St., Whitestone (718-886-4900) *Almost Famous; The Art of War; Bait; Bring It On; The Exorcist: The Version You've Never Seen; Nurse Betty; Remember the Titans; Thomas and the Magic Railroad; Urban Legends: The Final Cut; The Watcher; What Lies Beneath.*

Jackson Triplex—82nd St. at Roosevelt Ave. (718-478-6777) *El Circulo Vicioso; The Exorcist: The Version You've Never Seen; Woman on Top.*

Kaufman Astoria Cinema—38th St. at 35th Ave. (718-786-2020) *Almost Famous; Bait; Bring It On; The Cell; Get Carter; Girlfight; Meet the Parents; Nurse Betty; The Original Kings of Comedy; Remember the Titans; Under Suspicion; Urban Legends: The Final Cut.*

Kew Gardens Cinemas—81-05 Lefferts Blvd. (718-441-9835) *Chicken Run; Dancer in the Dark; Duets; Luminarias; Nurse Betty; Pokémon The Movie 2000; Saving Grace; Solas.*

Main Street Cinemas—72-66 Main St. (718-263-4828) *Almost Famous; Beautiful; Digimon: The Movie; Get Carter; Meet the Parents; Pokémon The Movie 2000; Remember the Titans.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (718-229-7702) *Butterfly; Nurse Betty; Shower; What Lies Beneath.*

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) *El Circulo Vicioso; Woman on Top.*

Sony Bay Terrace—211-01 26th Ave., at Bell Blvd., Bayside (777-FILM#712) *Call theater for showtimes.*

Sony Elmwood—57-02 Hoffman Dr., Elmhurst (777-FILM#733) *Call theater for showtimes.*

UA Astoria—28-60 Steinway St. (718-726-1279) *Beautiful; Digimon: The Movie; The Exorcist: The Version You've Never Seen; Scary Movie; The Watcher.*

UA Brandon Cinema—70-20 Austin St., Forest Hills (718-544-1020) *The Exorcist: The Version You've Never Seen; Girlfight.*

UA Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) *The Exorcist: The Version You've Never Seen; Get Carter.*

UA Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) *Bring It On; Digimon: The Movie; Meet the Parents; Remember the Titans; Scary Movie; Urban Legends: The Final Cut; The Watcher.*

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) *Almost Famous; Beautiful; Best in Show; Digimon: The Movie; Get Carter; Meet the Parents; Urban Legends: The Final Cut; The Watcher; Woman on Top.*

UA Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (718-225-7711) *Beautiful; Digimon: The Movie; Meet the Parents; Urban Legends: The Final Cut.*

UA Movieworld—242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) *Almost Famous; The Exorcist: The Version You've Never Seen; Meet the Parents; Remember the Titans; Urban Legends: The Final Cut; The Watcher.*

Staten Island

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) *Almost Famous; Beautiful; Bring It On; The Crew; Digimon: The Movie; The Exorcist: The Version You've Never Seen; Get Carter; Meet the Parents; Remember the Titans; Urban Legends 2.*

UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) *Almost Famous; The Exorcist: The Version You've Never Seen; Get Carter; Meet the Parents; Remember the Titans.*

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) *Almost Famous; Beautiful; Bring It On; The Exorcist: The Version You've Never Seen; Get Carter; Meet the Parents; Remember the Titans; Urban Legends: The Final Cut; The Watcher.*

Museums, Societies, Etc.

American Museum of the Moving Image—Through 10/29: "Lon Chaney: Man of a Thousand Faces." 10/14: *The Penalty* (1920); *Ace of Hearts* (1921). 10/15: *The Hunchback of Notre Dame* (1923); *The Unholy Three* (1925). 36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets, $4.50–$8.50. Members and children under 4, free.

Anthology Film Archives—10/10: "Essential Cinema." *Citizen Kane* (1941). 10/11: "New Filmmakers Feature Presentation." *Daisy and the Women of the Future* (2000). 10/12: *Magiosnitzi/Wizards* (1999). 10/13: *Tishina/Silence* (1991); *Too Much Sleep* (1999); *Vagner/Wagner* (1998). 10/14: *Murder by Proxy* (1978); *Razgovor S Ptizi/Talking to Birds* (1997); *Milcho Leviev Zivot V 33/16* (1977); *Stakleni Topcheta/Glass Marbles* (2000). 10/15: *Ferdinand* (1996); *Ekzekutzia/Execution* (1996); *Patiat kam Europa* (1995). 32 Second Ave. (212-505-5110); $8.

BAM Rose Cinemas—10/10: "Jacques Rivette." *The Nun* (1966). 10/11: "Black Cinema Café." TBA. 10/12: "BAMcinématek Favorites." *Eve* (1962). 10/13–10/15: "New Faces in Czech Film." *Eeny Meeny* (2000). 10/14: *The Return of the Idiot* (1999); *Cozy Dens* (1999). 10/15: *Sekal Must Die* (1998); *All My Loved Ones* (1999); *Talk Cinema.* 10/16: "Remembering Douglas Fairbanks, Jr." *The Prisoner of Zenda* (1937). 30 Lafayette Ave., Brooklyn (718-623-2770).

Film Society of Lincoln Center (The Walter Reade Theater)—Beginning 10/10: "Political Pix: *The New Yorker* Goes to the Movies." 10/10: *Primary* (1960); *A Perfect Candidate* (1996). 10/11: *A Lion in the Streets* (1953); *All the King's Men* (1949); *Primary*. 10/12: *L'aveu/The Confession* (1970); *Secret Honor* (1984); *Point of Order* (1964). 10/13: *Salt of the Earth* (1954); *My Son John* (1952); *A Perfect Candidate.* 10/15: *The Battle of Chili* (1975). 65 W. 65th St., plaza level (212-875-5600); $8.50, $5 for members, $4.50 for seniors, $3 for "Movies for Kids."

Ocularis—10/15: *The Great Ecstacy of the Sculptor Steiner* (1975). 10/16: *Williamsburg in Focus: Three by Local Filmmakers* (2000). At Galapagos, 70 N. 6th St., Williamsburg, Brooklyn (718-388-8713). $5.

The Screening Room—"Hong Kong." 10/13–10/14: *The Valiant Ones* (1975). "Weekend Classics." 10/10: *Breakfast at Tiffany's* (1961); *The Saragossa Manuscript* (1971). 54 Varick St. (212-334-2100); $9 ($6 for Sunday-brunch patrons).

Two Boots Pioneer Theater—10/10–10/16: *Chuck and Buck* (2000); *Steal This Movie!* (2000). 155 E. 3rd St. (212-254-3300); $9, $6 for seniors.

Opening

Rats Entertainment

Happy children don't tend to flee their houses in order to play in canals, trudging through sludge and debris. But then again, *Ratcatcher* doesn't exactly sound like *Pippi Longstocking*: The film concerns a 12-year-old boy (William Eadie), out of touch with his family, whose only solace from his horrible life—besides interesting debris, that is—is a 14-year-old girl who wants to teach him a thing or two about love. Nothing unsavory, though; just snuggling. Begins October 13.

Photograph by Tom Townend.

theater

Linda Lavin...Henry Winkler...*Proof*

Broadway

Previews and Openings

The Dinner Party—Neil Simon's unabashedly contrived new comedy features three men, two of their ex-wives, and a mysterious man who has locked them all in a Paris dining room together. $20–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/19 opening. *Music Box Theater, 239 W. 45th St. (212-239-6200).*

The Full Monty—Word of mouth is strong on this musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $30–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for a 10/26 opening. *Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).*

Proof—David Auburn's *Proof* is what *Copenhagen* ought to be: a play about scientists whose science matters less than their humanity. Here, those of us who want their dramatic characters to be real people need not feel excluded. Robert, a world-famous mathematician who went crazy; Catherine, his mathematically brilliant but too-depressed-to-work daughter; Hal, a young math teacher going through Robert's hundred-plus confused notebooks; and Claire, Robert's older daughter and a successful actuary, are above all fascinating individuals. As directed by Daniel Sullivan, the performances are perfect. As for Mary-Louise Parker, her Catherine is a performance of genius. (Simon: 6/5/00.) $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 10/10 for a 10/24 opening. *Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).*

Seussical—Barring the Broadway arrival of Harry Potter Sings!, Dr. Seuss may be the only children's brand with enough star power to battle Disney's troika of *The Lion King, Aida,* and *Beauty and the Beast.* But with high-camp appeal, a flashy ad campaign by David LaChappelle, the elastic David Shiner as the Cat in the Hat, and *Dirty Blonde*'s adorable Kevin Chamberlin as Horton, there's no doubt this musical, by Lynn Ahrens and Steven Flaherty (*Ragtime, Once on This Island*), will yank in more than just the kiddies. Director Rob Marshall has recently been called in to help Frank Galati juice up the tuner after mixed out-of-town reviews. $25–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 10/15 for an 11/12 opening. $25–$85. *Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).*

The Tale of the Allergist's Wife—Who would have expected from a campy downtown playwright, a nicely structured, intelligently funny, satirically relevant uptown comedy? In Charles Busch's new play, the retired but still overactive allergist Dr. Ira Taub is married to Marjorie, an immobilized nervous wreck since the death of her therapist. If you seek an ideal cast, look no further. Linda Lavin, for whom the admiring Busch wrote Marjorie as, he says, a kind of King Lear, is that and more: Lady Macbeth, Willy Loman, Lydia Languish, and, better yet, herself at her dizzying best. (Simon: 3/13/00.) Also starring Tony Roberts and Michele Lee. $30–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Previews begin 10/11 for an 11/2 opening. *Barrymore Theatre, 243 W. 47th St. (212-239-6200).*

Now Playing

Aida—The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. Directed by Robert Falls with a book by Linda Woolverton and David Henry Hwang. Sets and costumes by Bob Crowley. $25–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).*

Annie Get Your Gun—Cheryl Ladd plays Annie Oakley, the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover in Buffalo Bill's traveling Wild West Show. $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).*

Beauty and the Beast—Disney's beast is back (no, not the mouse). Andrea McArdle blanches and blushes as the fair maiden; Steve Blanchard roars and repents as the Beast. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. *Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Lea Thompson. $25–$90. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 3/19/98. *Studio 54, 254 W. 54th St. (212-239-6200).*

Chicago—It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Now featuring Jasmine Guy and Charlotte D'Amboise. $20–$85. Mon., Tues., Thurs.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 11/14/96. *Shubert, 225 W. 44th St. (212-239-6200).*

Contact—This is billed as "a dance play by Susan Stroman and John Weidman," with what little there is of a play mostly by Weidman and the variety and plenitude of the dancing all Stroman. Backed up by a terrific ensemble, Deborah Yates triumphs as the girl in yellow; as dancer, actress, woman, she is every man's dream and headed for a manifest career. (Simon: 10/25/99.) $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).*

Previews

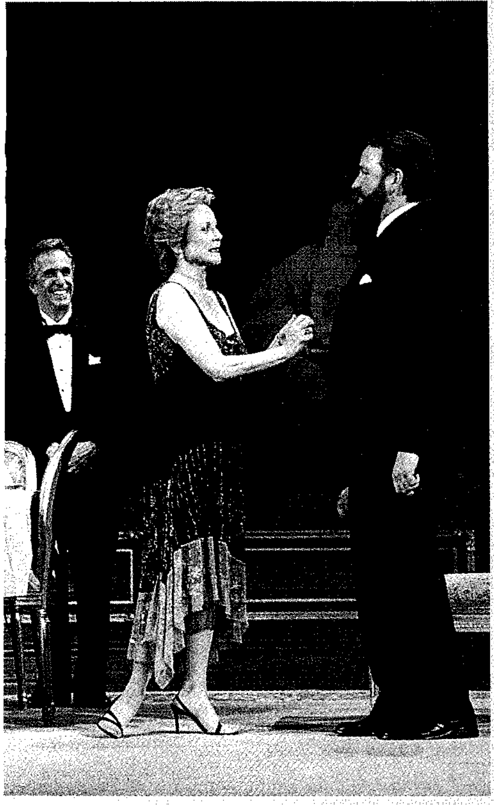
Nothing to Sneeze At

The Manhattan Theatre Club annexes a big chunk of Broadway this week with two transfers from its nearby home at City Center. In David Auburn's new drama 'Proof,' Mary-Louise Parker stars as a brilliant mathematician's brilliant daughter who struggles with her father's legacy and her own rattled mind. 'The Tale of the Allergist's Wife' is a quirky comedy by Charles Busch, the only slightly reformed figure behind such downtown classics as 'Vampire Lesbians of Sodom.' It stars Linda Lavin (pictured, with co-star Tony Roberts) as a frazzled Upper West Side intellectual whose life was bad enough before her glamorous long-lost friend (Michele Lee) showed up to shame her with eyewitness tales of the recording of 'We Are the World' and Princess Di's land-mine crusade. Previews for 'Proof' begin October 10; 'Tale' begins October 11. (See "Broadway.")

Photograph by Joan Marcus.

Previews

Third Time's the Charm



Henry Winkler is about to appear on a New York stage for the third time, in Neil Simon's new play *The Dinner Party,* but don't be surprised if you missed the first two gigs. The first, in a longhaired, rabble-rousing production of *The American Pig,* was produced by the New York Shakespeare Festival shortly after Winkler graduated from the Yale School of Drama in 1970. "A guerrilla comedy cabaret," Winkler (pictured, left, with Penny Fuller and John Ritter) reminisces. "Very radical." His second appearance? "On March 18, 1973," he says, "I was on Broadway from eight to eleven." The catastrophic play *42 Seconds From Broadway,* an unintended one-night stand, closed "so fast that while I was taking off my makeup, they were ripping the sink out of my dressing room." But the following September, Winkler moved to California and auditioned for a sitcom you may remember; now his leather jacket hangs in the Smithsonian. Winkler says he has no complaints about his Fonzarelli fame—"I'll never go hungry, because people are always inviting me into their homes"—but admits, "The fear of being typecast puts you into overdrive." He's been busy as a film producer and director, and recently took another thwack at his image with a bizarre turn as a high-school principal in the horror spoof *Scream.* "In the airport," Winkler says, laughing, "kids yell, 'Hey, you were in *Waterboy*!' " Now the epitome of nostalgic middle-American cool will be starring opposite fellow television vet John Ritter, and he won't be cool at all. "I am, like, this bumpkin," Winkler admits—one of several Parisian divorcés who are mysteriously locked up at a dinner party in Simon's black comedy. He explains, "It's set in Paris, I think, because Neil thinks that the French can talk about love and commitment and relationships in ways that we can't." For this Broadway turn, folks are predicting a considerable success—but even if the production doesn't take off, Winkler shouldn't worry. After all, if *42 Seconds* had been a hit, he might never have become the Fonz. In previews for an October 19 opening. (See "Broadway.")

LOGAN HILL

Copenhagen—A major hit in London, Michael Frayn's heady play about what might have happened when German physicist Werner Heisenberg visited Niels Bohr in 1941 stars Philip Bosco, Blair Brown, and Michael Cumpsty. $40–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Royale Theatre, 242 W. 45th St. (212-239-6200).*

Dirty Blonde—Brash actress-author Claudia Shear stars in her delightful play about two Gotham singles who meet at the grave of Mae West, sampling delicious vignettes from the life of the woman who said, "I'm no angel, but I've spread my wings a bit." $55–$65. Tues.–Sat. at 8, Sat. and Wed. at 2, Sun. at 3. *Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).*

Fosse—A tribute to the late choreographer-director. $65–$80. Mon., Tues, and Thurs.–Sat. at 8, Sun. at 2 and 7, Sat. at 2. *Broadhurst Theatre, 235 W. 44th St. (212-239-6200).*

Gore Vidal's The Best Man—In 1959, Vidal felt that the true nature of American politics was being occluded by the sunny soft-focus antics of Frank Capra and James Stewart, so he set out to write a tough play that would, he says, "explain to the republic the kind of people who are presidential and why." Chris Noth and Spalding Gray play opposing presidential candidates, joined by Elizabeth Ashley, Charles Durning, Christine Ebersole, Jonathan Hadary, and Michael Learned. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Virginia Theatre, 245 W. 52nd St. (212-239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. $45–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/28/97. *Plymouth Theatre, 236 W. 45th St. (212-239-6200).*

Kiss Me, Kate—Brian Stokes Mitchell and Marin Mazzie interpret Cole Porter's feuding couple—two actors who play the Shrew's Kate and Petruchio in a play-within-the-musical. $25–$80. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Martin Beck Theatre, 302 W. 45th St. (212-239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (212-239-6200).*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* (Simon: 12/1/97.) $20–$90. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).*

Miss Saigon—A big helicopter stars in this adaptation. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. Through 12/31. *Broadway Theater, 1681 Broadway, at 53rd St. (212-239-6200).*

The Music Man—Back in 1957, Meredith Willson's *The Music Man* made a star out of Robert Preston; the current revival should do the same for Rebecca Luker. As Marian Paroo, the librarian of River City, Iowa, who goes from tight-lipped spinster to glowing inamorata in this happy show, Miss Luker gives a performance as detailed, nuanced, and cherishable as ever turned a performer into a legend. (Simon: 5/8/00.) $40–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).*

The Phantom of the Opera—Eleven leads, eleven years, and roughly 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (212-239-6200).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (212-307-4100).*

Riverdance—This revamped version returns to New York. $25–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Gershwin Theatre, 222 W. 51st St. (212-307-4100).*

Saturday Night Fever—Flared pants! $35–$85. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Minskoff Theatre, 200 W. 45th St. (212-307-4100).*

Swing!—The dance marathon begins, with requisite suspenders and flared skirts, in this new musical. $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *St. James Theatre, 246 W. 44th St. (212-239-6200).*

Off Broadway

Previews and Openings

The Beginning of August—Mary Steenburgen stars in Tom Danaghy's new family drama. $35–$40. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. In previews for a 10/11 opening. *Atlantic Theater, 336 W. 20th St. (212-239-6200).*

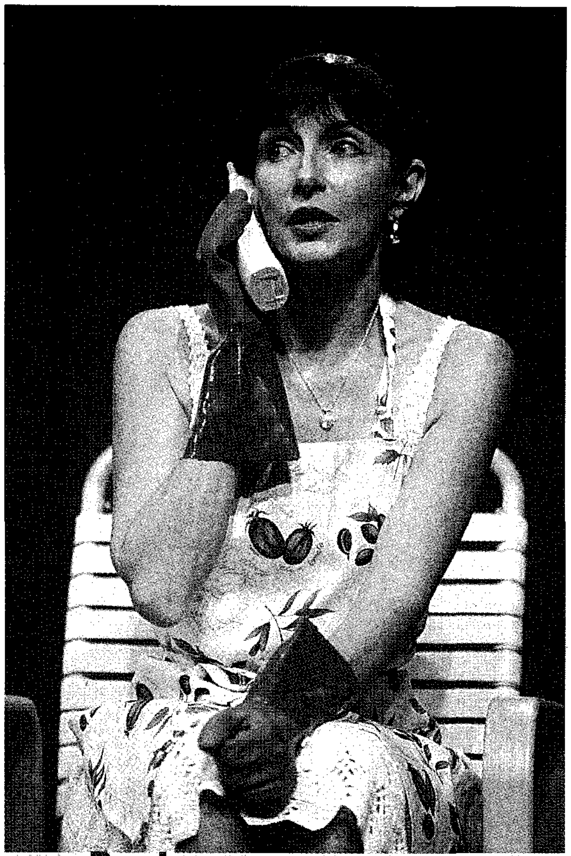
Boys Don't Wear Lipstick—In this solo show, Brian Belovitch recalls his atypical life, in which he, with some medical assistance, became Trish and lived happily as an army bride before returning to Gotham's cabaret circuit. $20–$45. Tues.–Fri. at 8, Sat. at 5 and 8, Sun. at 3 and 7. In previews for a 10/22 opening. *Players Theatre, 115 Macdougal St. (212-239-6200).*

Class Act—The MTC presents a new musical that reassembles many of the works of lyricist Ed Kleban, the man who wrote the lyrics for *A Chorus Line.* Book by Linda Kline and Lonny Price; choreography by Scott Wise. Carolee Carmello, Jonathan Freeman, Randy Graff, and Julia Murney star. $40. Tues.–Sun. at 7:30, Sat. and Sun. at 3. In previews for a 10/31 opening. Through 12/3. *City Center Theatre, 131 W. 55th St. (212-581-1212).*

The Elephant Man—Synapse Theatre Company revives Bernard Pomerance's award-winning 1979 drama. $19. Wed.–Sat. at 8, Sun. at 3. In previews for a 10/11 opening. Through 10/29. *Connelly Theater, 220 E. 4th St. (212-358-5123).*

Game Show—Director Mark Waldrop's cast will simulate a live TV broadcast and select audience members to compete for cash and prizes. Meanwhile, audience members who aren't competing

Photograph by Carol Rosegg.



Previews

The Parent Trap

At the beginning of October, the Atlantic Theater Company will begin its new season with 'The Beginning of August,' a new family drama by Tom Donaghy, directed by Neil Pepe. Mary Steenburgen (pictured), who memorably played the frazzled housewife who straddled Johnny Depp in 'What's Eating Gilbert Grape,' will return to the home as a grandmother who moves in to care for her stepson after her daughter inexplicably bolts. Think 'Three Men and a Baby,' except that it's not a comedy and there's no furry Tom Selleck—just Dad, Granny, and a rather inept house painter. In previews for an October 11 opening. (See "Off Broadway.")

onstage get to watch the hosts' backstage antics. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. Previews begin 10/10 for a 10/25 opening. *45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).*

The Gorey Details—A new musical based on the spooky stories of Edward Gorey, with music by Peter Matz and direction by Daniel Levans. $45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. In previews for a 10/16 opening. *Century Center, 111 E. 15 St. (212-239-6200).*

Juno and the Paycock—Set during the Irish Civil War, Sean O'Casey's 1924 drama tracks a poor family living in Dublin. In previews for a 10/19 opening. $55. Tues.–Sat at 7:30, Wed., Sat., and Sun. at 2:30. *Gramercy Theatre, 127 E. 23rd St. (212-777-4900).*

Les Mizrahi—Isaac Mizrahi sings, dances, and sews with a jazzy trio. Richard Move (*Martha@Mother*) directs. $30–$35. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10. In previews for a 10/19 opening. Through 11/25. *Greenwich House Theatre, 27 Barrow St. (212-239-6200).*

Red Roses and Petrol—Georganne Heller's new play, directed by Neal Jones, boasts a cameo by Frank McCourt. $35–$40. Tues.–Sat. at 8, Sun. at 3. Previews begin 10/10 for a 10/23 opening. *Irish Arts Center, 553 W. 51st St. (212-581-4125).*

Roberto Zucco—Bernard Marie Koltes's French play is directed by Daniel Safer and will feature a new musical score by Douglas Warner. $18. Wed.–Sat. at 8. Through 11/18. *Currican Theater, 154 W. 29th St. (212-539-3899).*

Straight as a Line—Natsuko Ohama and James Sie star in Luis Alfaro's tale about a mother and her son, a male escort suffering from AIDS. $40. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 10/22. *Primary Stages, 354 W. 45th St. (212-333-4052).*

Stranger—Kyra Sedgwick and David Straitharn star in a new play by Craig Lucas about two strangers who meet on a plane, one of whom is a felon. $45. Tues.–Fri. at 8, Sat. at 5 and 9. In previews for a 10/17 opening. *Vineyard Theatre, 108 E. 15th St. (212-353-0303).*

Tallulah Hallelujah!—Is Tallulah Bankhead this season's Mae West? Clearly, that's the idea. Last year, two plays about West debuted and Claudia Shear's wonderful *Dirty Blonde* transferred to a healthy Broadway run. Soon, three Off Broadway shows will tackle the legacy of the raunchy brunette. Tovah Feldshuh's up first in her new solo show. $45. Tues.–Sat. at 8, Wed. at 2, Sat. at 2:30, and Sun. at 3. In previews for a 10/10 opening. *Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).*

Texts for Nothing—The Classic Stage Co. welcomes back New Vaudevillian Bill Irwin, who delighted New York with his amazing physical antics in *Fool Moon*. He directs and stars in this new production based on Samuel Beckett's short prose. $25–$40. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for a 10/15 opening. *Classic Stage Company, 136 E. 13th St. (212-677-4210).*

The Unexpected Man—Parisian playwright Yasmina Reza wowed audiences with *Art*, her three-person 90-minute discourse on friendship and modern art. Her newest play employs just two actors—Alan Bates and Eileen Atkins—and requires just 75 minutes of your time. The estimable duo play a novelist and a devoted fan sitting across from one another on a train and speaking their inner monologues aloud. Atkins won an Olivier Award for her performance, though London notices for the play itself were mixed. $60–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 10/11 for a 10/24 opening. Through 12/31. *Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).*

Vieques—Set on the Puerto Rican island of Vieques, this new drama tracks the life of a local family in the 1950s, as the United States began its military exercises. The playwright, Jorge González, is the recent winner of the 2000 Nuestras Voces playwriting contest. His play will be performed in repertory at Repertorio Español with other performances, including several by the renowned flamenco dancer Pilar Rioja. Opens 10/12. Call for schedule. *Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).*

Now Playing

Arabian Nights—The Young Vic Theatre Company presents a kid-friendly performance of fun tales like *Ali Baba & the Forty Thieves.* $10–$25. Thurs.–Sat. at 7, Sat. at 1, Sun. at 12 and 6. Through 10/22. *New Victory Theater, 209 W. 42nd St. (212-239-6200).*

Berlin to Broadway with Kurt Weill—A new revue directed by Hal Simons, with musical direction by Eric Stern, who conducted the Kurt Weill celebration at BAM. $45. Mon., Tues., Sat. at 8, Fri. at 10:30, Sun. at 7:30, Wed. at 3, Sat. at 2, Sun. at 4:30. *Triad Theatre, 158 W. 72nd St. (212-239-6200).*

Big Cactus—David T. King's new comedy introduces a furniture-maker who begins stealing rare cacti. $15. Mon. and Wed.–Sat. at 8. *Currican Theater, 154 W. 29th St. (212-615-6906).*

Blithe Spirit—Nöel Coward's comedy about death and marriage. $28–$35. Tues. at 7, Thurs.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 10/22. *Pearl Theatre Company, 80 St. Marks Pl. (212-598-9802).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. $45–$55. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (212-254-4370).*

The Butterfly Collection—Marian Seldes, Brian Murray, Reed Birney, Betsy Aidem, James Colby, and Maggie Lacey star in a new play about a New England literary family by Theresa Rebeck (*Spike Heels, Loose Knit*). Bartlett Sher (*Waste*) directs. $40. Tues.–Sat. at 8, Sun. at 7:30, Sat. and Sun. at 3. *Playwrights Horizons, 416 W. 42nd St. (212-279-4200).*

Charles Bukowski's South of No North—The 29th Street Rep revives its successful spring adaptation of stories by the literary pub crawler. $35. Wed.–Mon. at 8. *29th Street Rep Theatre, 212 W. 29th St. (212-465-0575).*

The Countess—Gregory Murphy's costume drama about the love triangle of John Ruskin, his wife, and painter John Everett Millais. $40-$55. Mon.–Sat. at 8, Wed. and Sat. at 2:30. *Lambs Theatre, 130 W. 44th St. (212-997-1780).*

The Crumple Zone—A new comedy by Buddy Thomas. $39–$45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. Through 10/29. *Rattlestick Theatre, 224 Waverly Place (212-206-1515).*

De La Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. Perfect for theatrical thrill-seekers who don't mind breaking a sweat. $37.50–$45. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).*

Dinner With Friends—Karen and Gabe, international food writers, are giving a dinner for their friends Beth and Tom, which Tom doesn't attend. It emerges from the heartbroken Beth that her husband has left her for another woman. There is skillful construction here, as well as keen psychological insight. (Simon: 11/22/99.) Winner of the Pulitzer Prize. $30–$65. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. *Variety Arts Theatre, 110 Third Ave. (212-239-6200).*

The Donkey Show—A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. Very fun. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. *El Flamingo, 547 W. 21st St. (212-307-4100).*

The Fantasticks—The musical perennial. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).*

Forbidden Broadway 2001: A Spoof Odyssey—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. Now featuring the disco hit "Stayin' Awake." $49.50. Mon. and Wed.–Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. *Stardust Theatre, Broadway at 51st St. (212-239-6200).*

4 Guys Named José . . . and Una Mujer Named Maria—Four Latino guys fight to put together a song-

Photograph by Carol Rosegg.

and-dance revue that confounds stereotypes. $37.50–$47.50. Tues.–Sat. at 8, Sun. and Sat. at 3, Sun. at 7:30. *Blue Angel Theatre, 323 W. 44th St. (212-239-6200).*

Fully Committed—For the price of an entrée, Becky Mode serves up all the splendors and miseries of restaurant life prepared to a fare-thee-well. Smartly directed by Nicholas Martin, this play is a day in the life of Sam, the young man and struggling actor who works the reservation phones in a four-star restaurant where table 31 seems to be the ne plus ultra of socio-gastronomic achievement. (Simon: 1/17/00.) Now starring the wonderful Roger Bart, who made his name as Snoopy in *You're a Good Man, Charlie Brown.* $45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Cherry Lane Theatre, 38 Commerce St. (212-239-6200).*

Godspell—Lookout, J.C. Superstar, there's another messiah in town. $45–$50. Mon.–Sat. at 8, Wed. and Sat. at 2. *Theatre at Saint Peter's Church, 619 Lexington Ave. at 54th St. (212-239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$55. Mon., Tues., Fri., Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

The In-Gathering—Inaugurating the newest Off Broadway house, the Duke on 42nd Street Theater, this new musical about an emancipated slave who travels to New Orleans in search of his wife is directed and choreographed by *Jelly's Last Jam* vet Hope Clarke, with music by Daryl Waters (*Bring In 'Da Noise / Bring In 'Da Funk*) and lyrics by John Henry Redwood (*The Old Settler*). *Duke Theater, 229 W. 42nd St. (212-239-6200).*

It Ain't Nothin' But the Blues—This Tony-nominated musical about the history of the blues has been scaled down to fit inside the 499-seat B.B. King Blues Club. This new production features three of the original Broadway performers. $50. Mon.–Wed. at 8, Wed. at 2, Sun. at 3 and 7. *B.B. King Blues Club, 243 W. 42nd St. (212-239-6200).*

Jitney—This is the revised version of August Wilson's first play, the start of what became a ten-part series, still in progress, about African-American lives, one play per decade. Here the seventies are viewed through the goings-on in the office of a gypsy-cab company in Pittsburgh in 1977. It is so vividly written, acted, and directed (by Marion McClinton, a Wilson specialist) that it keeps you steadily amused, concerned, and moved. All performers are flawless. (Simon: 5/8/00.) $55. Tues.–Fri. at 8, Wed. and Sat. at 2, Sun. at 3. *Union Square Theatre, 100 E. 17th St. (212-505-0700).*

A Lesson Before Dying—The Signature Theater Company kicks off a strong twenty-month series of new plays by its veteran playwrights-in-residence, beginning with Romulus Linney's new play, adapted from the Ernest J. Gaines novel about two young black men in forties Louisiana. Kent Thompson directs. $47.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 10/22. *Signature Theatre's Peter Norton Space, 555 W. 42nd St. (212-244-PLAY).*

Lifegame—Hoping that audiences haven't felt reality-based-entertainment fatigue, the first of two Off Broadway shows promises to place pre-selected regular folks onstage. In this improvisational piece by the Improbable Theater, the people responsible for last year's delightfully kid-averse *Shockheaded Peter* will be interviewing practical strangers and acting out scenes from their lives. $25–$37.50. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (212-239-6200).*

Manchild in the Promised Land—A stage adaptation of Claude Brown's classic autobiography, set in fifties Harlem. $35. Mon. and Wed.–Sat. at 8, Sat. at 2, Sun. at 3. *American Place Theater, 111 W. 46th St. (212-239-6200).*

Naked Boys Singing—Just like a musical revue, but without pants. $45–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, Sun. at 3. *Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).*

Our Sinatra—Kurt Stamm directs this tribute to Ol' Blue Eyes. $50–$80. Mon.–Wed., Fri. and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 7:30. *Reprise Room at Dylan's, 245 W. 54th (212-239-6200).*

The Soul of an Intruder—Steve Braunstein's play about a woman involved in a perplexing love triangle returns after a successful 1995 run. $20–$30. Mon.–Sat. at 8, Wed. at 2. Through 10/14. *Theatre 3, 311 W. 43rd St. (212-279-4200).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave. (212-477-2477).*

The Syringa Tree—Pamela Gien plays 28 characters in a solo show about a young girl in South Africa. $47.50. Tues.–Sat at 8, Sat. at 2, Sun. at 3. *Playhouse 91, 316 E. 91st St. (212-307-4100).*

That Ilk—Nancy Dean's new family drama. $35. Wed.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. Through 10/21. *Hudson Guild Theater, 441 W. 26th St. (212-591-0793).*

Two Small Bodies—A detective and a femme fatale meet in this drama by Neal Bell. $35. Wed.–Sat. at 8, Sat. at 3, Sun. at 7. Through 10/15. *John Houseman Studio, 450 W. 42nd St. (212-906-1515).*

The Vagina Monologues—Eve Ensler's ode to fanny-boos, nappy dugouts, twats, etc., returns for a second coming. Through 10/15: Nell Carter, Kathleen Chalfant, and Annabella Sciorra. 10/17–11/5: Susie Essman, Robin Givens, and Donna Hanover. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

Where Did Vincent Van Gogh?—Dan Castellaneta performs a solo show about an actor whose body is overtaken by aliens. $35. Tues.–Sun. at 8, Sun. at 4. *Chelsea Playhouse, 125 W. 22nd St. (212-279-4200).*

Where Everything Is Everything—Daisy Eagan stars in Stephen Spoonamore's new romantic drama. $25–$35. Tues.–Sun. at 8. Through 10/14. *Ryan Theater, 128 Chambers St. (212-539-8892).*

Off-Off Broadway

Baal—A bop-era adaptation. $15. Wed.–Sat. at 10, Wed. at 8, Sat. at midnight. Through 11/4. *Flea, 41 White St. (212-226-2407).*

Company—For this Rude Mechanicals adaptation of some Samuel Beckett prose pieces, you'll be asked to lie down, blindfold yourself, and pretend you're the star. $15. Wed. and Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. Opens 10/4. *Access Theatre, 380 Broadway, at White St. (212-414-5136).*

The Cradle Will Rock—A new production of Mark Blitzstein's lefty 1937 musical. $24–$30. Thurs.–Sat. at 8, Sun. at 3. Through 11/16. *Bouwerie Lane Theatre, 330 Bowery (212-677-0060).*

Doll—Theatre Couture presents *A Doll's House* in the idiom of Ken and Barbie, starring Sherry Vine and Candis Cayne, with puppetry by Basil Twist. $15–$20. Wed.–Sun. at 7:30. Through 11/10. *P.S. 122, 150 First Ave. (212-477-5288).*

Hard Feelings—The Women's Project presents a new comedy by Neena Beber about a struggling electrolysist. $36. Tues.–Sat. at 8, Sun. at 3. Previews begin 10/11 for a 10/19 opening. *Women's Project Theatre, 424 W. 55th St. (212-239-6200).*

The Merchant of Venice—Eve Adamson directs Shylock and friends. $24–$40. Thurs.–Sat. and some Wed. at 8, Sun. at 3. Through 12/14. *Bouwerie Lane Theatre, 330 Bowery (212-677-0060).*

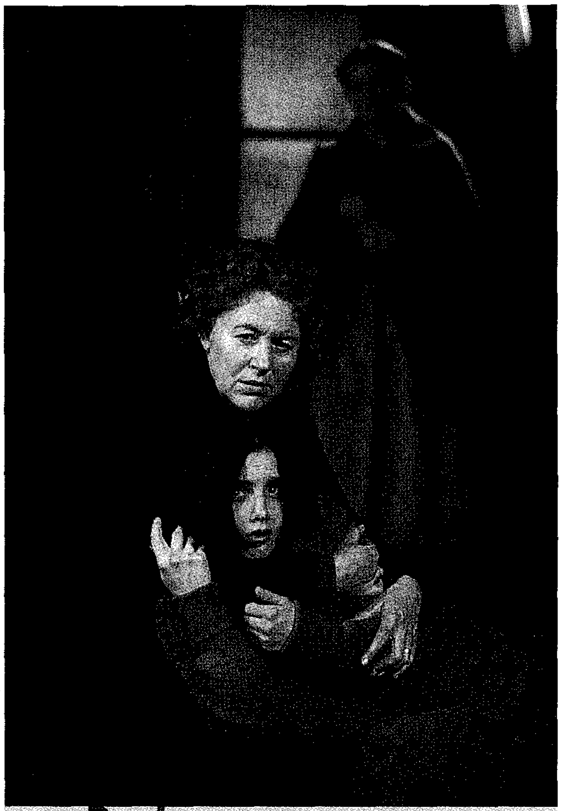
Native Son—The Classical Theatre of Harlem presents a new stage adaptation, endorsed by Richard Wright's wife and daughter. $12–$15. Thurs.–Sat. at 8, Sun. at 3. Opens 10/6. *Harlem School of the Arts Theatre, 647 St. Nicholas Ave. (212-539-8828).*

OctoberFest 2000—Ensemble Studio Theatre presents a festival of works by many writers. $7. Call for schedule. *Ensemble Studio Theatre, 549 W. 52nd St. (212-247-4982).*

Roamin' Holiday—Veteran performance artist and costume designer Pat Oleszko returns with a Catholic satire featuring NincomPope and some outstanding designs. $15. Wed.–Sun. at 8:30. 10/19–10/29. *P.S. 122, 150 First Ave. (212-477-5288).*

Shut Up and Love Me!—Oft-chocoloate-covered performance artist Karen Finley returns for a short run. $20. 10/13 and 10/14 at 11. *P.S. 122, 150 First Ave. (212-477-5288).*

Snapshots 2000—One-act plays by Jeff Cohen, Romulus Linney, Robert O'Hara, and others. $15. Thurs.–Sat. at 8, Sun. at 5. Through 10/29. *Tribeca Playhouse, 111 Reade St. (212-206-1515).*



Previews

Play Dough

The Roundabout Theatre Company has recruited the Donmar Warehouse's John Crowley to direct a new production of Sean O'Casey's *Juno and the Paycock.* In the 1924 drama, a destitute Dublin family (from top, Cynthia Darlow, Dearbhla Molloy, and Gretchen Cleevely) is informed of an inheritance and giddily drops dime until finding that the windfall, tragically, is as overestimated as a dot-com's profitability. In previews for an October 19 opening. (See "Off Broadway.")

Photograph by Joan Marcus.

art

Edward Steichen...Aric Obrosey...Utopia

Galleries

Solos

Madison Avenue and Vicinity

G. Garfield Crimmins—Paintings, objects, maps, postcards, and enigmatic paraphernalia created by the artist to illustrate his book, *The Republic of Dreams: A Reverie*; through 11/5. French Institute Alliance Française, 22 E. 60th St. (212-355-6100).

Lin Emery—Kinetic sculptures that draw on natural shapes and forces of nature, such as wind and water; through 11/4. Kouros, 23 E. 73rd St. (212-288-5888).

Dan Flavin—Six fluorescent-light sculptures from the sixties; through 11/4. Zwirner & Wirth, 32 E. 69th St. (212-517-8677).

Gunther Gerzso—A memorial exhibition of 40 paintings and drawings by the Mexican surrealist and film-set designer; 10/12–11/11. Martin, 23 E. 73rd St. (212-288-2213).

Lawren Stewart Harris—A retrospective of paintings by the Canadian modernist artist (1885–1970) who worked in New Hampshire and New Mexico in the thirties and was a founder of the Transcendental Painting Group; through 11/5. Americas Society, 680 Park Ave. (212-249-8950).

Henri Michaux—More than 60 works on paper dating from the forties to the seventies by the French artist and poet (1899–1984) known for his intricately detailed depictions of minute organic shapes and repeating patterns; through 11/25. Werner, 4 E. 77th St. (212-988-1623).

Aric Obrosey—Intricate drawings and sculptures resembling lacework; 10/12–11/4. Graham, 1014 Madison Ave. (212-535-5767).

Richard Pousette-Dart—Twenty-six paintings selected to address the artist's working process and recurring themes of the infinite, as well as the spiritual power of his *oeuvre;* through 11/11. Knoedler, 19 E. 70th St. (212-794-0550).

Rembrandt/John Dubrow—Paintings illustrating the artist's response to the Venetian masters, some of whose works are also included/Paintings dedicated to the shifting light and contrasting landscape of Israel, from the Jerusalem deserts to urban Tel Aviv. Through 11/18. Salander-O'Reilly, 20 E. 79th St. (212-879-6606).

Peter Schroth—Intimately scaled landscape paintings that evoke the memory of a place; through 11/4. Baumgold, 128 E. 72nd St. (212-861-7338).

Hedda Sterne—Recent drawings; through 11/30. CDS, 76 E. 79th St. (212-772-9555).

Anne Tabachnick—A selection of paintings by this artist (1927–1995) whose canvases are a synthesis of Abstract Expressionism and European modernism; through 11/17. Bookstein, 50 E. 78th St. (212-439-9605).

57th Street Area

Magdalena Abakanowicz—Recent large-scale sculptures of figures; through 10/28. Marlborough, 40 W. 57th St. (212-541-4900).

Phyllis Bramson—Mixed-media paintings incorporating and subverting notions of feminine identity; 10/12–11/11. Littlejohn, 41 E. 57th St. (212-980-2323).

Frederick Brosen—Series of watercolors depicting cityscapes from New York, Paris, Venice, and London; through 11/4. Forum, 745 Fifth Ave. (212-355-4545).

Rineke Dijkstra/Giuseppe Penone—Recent photographic portraits of adolescent girls and boys in the Tiergarten Park in Berlin and in another park in Eastern Europe/An installation that was shown earlier this year as part of the "Beauty in Fabula" exhibition at the Palais des Papes in Avignon, France, one part of which features a floor-to-ceiling wall of wire-mesh boxes filled with bronzed bouquets of laurel leaves. Through 10/28. Goodman, 24 W. 57th St. (212-977-7160).

Sam Francis—Abstract paintings and works on paper from the artist's series of the early sixties, "Blue Balls" and "Bright Ring"; through 11/4. Rubin, Greenberg Van Doren, 730 Fifth Ave. (212-445-0444).

Lani Irwin/Michelle Harvey—Paintings of outdoor scenes attentive to both two- and three-dimensional structure and the play of opposites/Triptych paintings depicting narrative scenes from panel to panel. Through 10/31. Perlow, 41 E. 57th St. (212-644-2519).

Micha Klein—Photoworks that depict virtual 3-D environments of human models in frozen poses, fantasy architecture, pills, and radiant light; through 10/28. Boone, 745 Fifth Ave. (212-752-2929).

Charles Parness—Paintings of the artist's daydreams in which mundane leisure activities reach absurdist proportions; through 10/28. Fischbach, 24 W. 57th St. (212-757-0202).

Adam Straus/Carol Brown—Paintings of the ocean/Sculptures of dollhouse-size doors and windows embedded in the gallery's walls. Through 11/4. Haime, 41 E. 57th St. (212-888-3550).

Charmion von Wiegand/Blanche Lazzell—Abstract paintings, collages, and works on paper dating from 1945 to 1969 by the American modernist (1898–1983), who drew inspiration from East-

Retrospective

The Hungry Eye

It is telling that in 1961, while he was director of the Museum of Modern Art's Department of Photography, Edward Steichen gave himself a retrospective . . . and it's equally telling that it was not a critical success. But from the time the driven, immodest photographer first exhibited his photographs, in Philadelphia in 1899, when he was only 20, Steichen steamrollered his way through photographic styles, abandoning his moody pictorialist landscapes and portraits for aerial and combat pictures (he served in both World Wars), starkly lit celebrity shots (right, a 1935 photograph of Norma Shearer for *Vogue*), advertising and fashion work, and studies of flowers and trees. During his time as a MOMA curator, Steichen's preference for populist group theme shows like "The Family of Man" over individual creative efforts made him unpopular with photographers (Ansel Adams, for one, referred to Steichen as the "Antichrist" of photography). Now a second retrospective, "Edward Steichen," organized by Barbara Haskell for the Whitney Museum of American Art (945 Madison Avenue, at 75th Street; through February 4), takes a more objective view of the photographer's controversial and enduring career (he was 93 when he died in 1973), gathering nearly 200 of Steichen's vintage prints in all genres—Steichen included almost no vintage prints in his own show—as well as his realist and abstract paintings, his textile designs, and photographic documentation of his curatorial work (Steichen, also a dedicated breeder of delphiniums, somehow persuaded MOMA to let him exhibit his at the museum in 1936). A more personal account of the master can be had from his widow, Joanna Steichen, in her new book, *Steichen's Legacy: Photographs, 1895–1973* (Knopf; $100). EDITH NEWHALL

Photograph by Edward Steichen/© *Vogue,* Condé Nast Publications Inc.

ern philosophies and alternative religions/Paintings, drawings, and original woodblocks by an American modernist (1878–1956) who was a leading exponent of the woodblock print. Through 10/28. Rosenfeld, 24 W. 57th St. (212-247-0082).

SoHo and TriBeCa

Sarah G. Austin—Collage constructions on the theme of the art world by this artist (1935–1994) who was the daughter of A. Everett "Chick" Austin, the director of the Wadsworth Atheneum during the thirties and forties; through 10/21. Gold, 474 Broadway (212-625-1723).

Robert Colescott—Recent paintings and works on paper of fluidly rendered figures in narratives that offer a provocative view of racial and sexual stereotyping; through 10/28. Kind, 136 Greene St. (212-925-1200).

Chris Costan—Recent montages inspired by old magazine advertisements, early scientific drawings, indigenous patterns, and images from cartoon manuals; through 11/4. Pelavin, 13 Jay St. (212-925-9424).

Enzo Cucchi—New paintings; through 10/28. Shafrazi, 119 Wooster St. (212-274-9300).

Matthew Cusick—Recent paintings; through 10/28. Kent, 67 Prince St. (212-966-4500).

Lisa Corinne Davis—New paintings exploring the complexities of race; through 11/1. Kelly, 591 Broadway (212-226-1660).

Rafael Ferrer—Recent paintings that reflect on the European masters Alberto Giacometti and Giorgio Morandi, and the American sculptor David Smith, through their studios; through 11/1. Hoffman, 429 W. Broadway (212-966-6676).

Gregory Johnston—Recent abstract paintings; through 10/31. Haller, 560 Broadway (212-219-2500).

Allison Knowles—Objects, prints, illustrations, and exploded page works from the travel journal; through 10/28. Harvey, 537 Broadway (212-925-7651).

David Rabinowitch—"Construction of Vision" drawings made by the sculptor between 1969 and 1976 that translate the formal and perceptual concerns of his massive, planar sculptures into ink and graphite works on paper; through 11/11. Blum, 99 Wooster St. (212-343-0441).

Uri Tzaig—Recent videos, sculptures, installations, graphic design, artist's books, and a game titled Trance, by an Israeli artist living in Tel Aviv; through 10/28. Artists Space, 38 Greene St. (212-226-3970).

Chelsea

Gustavo Acosta—Paintings of deserted cities, isolated buildings, and classical ruins that separate architecture from its creators; through 11/11. Generous Miracles, 529 W. 20th St. (212-352-2858).

Delia Brown—Paintings and drawings of glamorous lifestyles in contemporary culture realized from photographs of the artist's "tableaux vivants"; through 11/4. D'Amelio Terras, 525 W. 22nd St. (212-352-9460).

Andrew Christofides—Abstract paintings by an Australian artist that evoke the compositions of early Renaissance paintings; through 11/4. Steele, 547 W. 27th St. (212-736-5565).

Graciela Hasper—Recent paintings of colorful geometric shapes and patterns; through 11/1. Nosei, 530 W. 22nd St. (212-741-8695).

Damien Hirst—New sculptures and paintings, including *Hymn*, a twenty-foot-tall painted bronze anatomical model; through 12/16. Gagosian, 555 W. 24th St. (212-741-1111).

Martin Kippenberger—Paintings from the series "Jacqueline: The Paintings Pablo Couldn't Paint Anymore" and one large sculpture, *Modell Winnetou*, all completed a year before the German artist's death in 1997; through 11/4. Metro Pictures, 519 W. 24th St. (212-206-7100).

Sharon Louden—Site-specific installations using materials that transcend their intended use, resulting in a sea of repetitive forms meant to challenge traditional notions of linear form, compression, gravity, and illusion; through 11/4. Dee/Glasoe, 529 W. 20th St. (212-924-7545).

Brigitte Nahon—Works that marshal the fundamentals of physics and sculpture, pushing balance and materials to their limits; through 11/4. Cristinerose, 529 W. 20th St. (212-206-0297).

Max Neuhaus—A survey of works by this artist, who has worked with sound as a medium since the early fifties; through 10/28. Burgin, 243 W. 18th St. (212-462-2668).

Clive Smith—Paintings of human figures both as subject matter and theme; through 10/28. Marlborough Chelsea, 211 W. 19th St. (212-463-8634).

Path Soong—Paintings and drawings on canvas composed of one or a series of linear calligraphic gestures; through 11/11. Greene, 525 W. 22nd St. (212-462-4123).

Merle Temkin/Hachivi Edgar Heap of Birds—Needlework pieces on stretched cloth that depict the artist's own fingerprints/Sculpture, drawings, and other works in which the artist, a member of the Cheyenne and Arapaho Nations of Oklahoma, reflects on the politics of daily life. Through 11/4. Art Resources Transfer, 210 Eleventh Ave. (212-691-5956).

Julia von Eichel—New abstract paintings; through 10/28. Grimm, 505 W. 28th St. (212-564-7662).

Jane and Louise Wilson—A video that was shot inside a Russian space-training center, projected on screens suspended from the gallery's ceiling; through 11/4. 303, 525 W. 22nd St. (212-255-1121).

Randy Wray—Paintings depicting bizarre sculptural masses bound by ropes, nets, and cobwebs; through 11/11. Eller, 526–30 W. 25th St. (212-206-6411).

Group Shows

Madison Avenue and Vicinity

China Institute—125 E. 65th St. (212-744-8181). "The Chinese Painter As Poet"; through 12/10. Mon., Wed., Fri., and Sat. 10–5, Tues. and Thurs. 10–8, Sun. 1–5.

Gat—1100 Madison Ave. (212-327-0441). Paintings by Beck, Brown, Farkas, Gedo, Martin, others; through 11/17.

57th Street Area

Helman—20 W. 57th St. (212-245-2888). "The New York School in the 1950s," works by Baziotes, Johns, Kline, De Kooning, Motherwell, Pollock, Rothko, others; through 10/28.

PaineWebber—1285 Sixth Ave. (212-713-2885), Mon.–Fri. 8–6. "A Genius for Place: American Landscapes of the Country Place Era," an exhibition of contemporary photographs that reveal the sustaining beauty and artistry of early-twentieth-century landscape architecture; through 12/1.

St. Etienne—24 W. 57th St. (212-245-6734). "The Expressionist City," an exhibition of works by Beckmann, Dix, Grosz, Grundig, Heckel, Kirchner, Kollwitz, Mammen, Schiele, others; through 11/4.

SoHo and TriBeCa

Ace—275 Hudson St. (212-255-5599). "Structure + Expression: Comme des Garçons," an installation celebrating the work of fashion designer Rei Kawakubo; paintings by Amico, Fine, Millei; through 10/31.

Art in General—79 Walker St. (212-219-0473). "Re-Drawing the Line," drawings made on-site that employ nontraditional forms and materials by Alÿs, Balteo, Cooper, Herrera, Thomson, Tottie, Wegner, White; through 10/28.

Exit Art—548 Broadway (212-966-7745). "Paradise Now: Picturing the Genetic Revolution," works by 39 artists who are exploring the ways in which breakthroughs in genetic research are changing life as we know it; through 10/28.

Location One—26 Greene St. (212-334-3347). "LIFE, After the Squirrel," installations by Cardiff, Cooley, Rist, Tasset, and others in environments created by the exhibition's curator, Harm Lux; through 10/28.

Watts—123 Watts St. (212-219-1482). "Microwave, Two," works by Cooper, Gissler, Mills, Sollins, Zeller, others; through 11/11.

Chelsea

Feature—530 W. 25th St. (212-675-7772). Works by De Los Angeles, Gordon, Linn; contemporary Tantra paintings on paper from India; through 10/21.

Photography

Lois Conner—Photographs of China's changing geological and cultural terrain, as well as various images of the lotus plant—floral, abstract, and humorous; through 10/28. Miller, 20 W. 57th St. (212-397-3930).

Lucinda Devlin—"The Omega Suites," photographs of execution chambers from various state penitentiaries; through 11/4. Rodgers, 529 W. 20th St. (212-414-9810).

Joan Fontcuberta—Three new photographic series combining art and science in order to present two distinct sides of reality, featuring images of milk and blood droplets, as well as landscapes constructed from Braille scripts; through 11/1. Zabriskie, 41 E. 57th St. (212-752-1224).

Robert Frank—The path of the artist's life, featuring vintage and original prints taken from the forties through the nineties in Europe and the Americas, plus filmstrips from two of his films; through 11/4. Scalo, 560 Broadway (212-334-9393).

John Gossage and Hermann Vogel—Black-and-white silver prints of Washington, D.C., monuments, taken between 1987 and 1993, and albumen prints from an 1868 German archaeological expedition in Egypt—a combination meant to investigate the architectural fortresses constructed by great civilizations for the promotion and preservation of authority; through 10/28. Horowitz, 160a E. 70th St. (212-717-9067).

John Hilliard—Images of staged scenarios inspired by film, television, and advertising—some overtly theatrical, others subtly enigmatic—creating visual ambiguities that question the nature of photographic reality; through 11/4. Senior & Shopmaker, 21 E. 26th St. (212-213-6767).

Peter Hujar—Photographs from 1980 to 1987; through 10/28. Marks, 523 W. 24th St. (212-243-0200).

ICP—1130 Fifth Ave. (212-860-1777), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8); $6, $4. "Eugène Atget: The Pioneer." Photographs of late-nineteenth- and early-twentieth-century Paris by the French photographer (1857–1927), drawn from several collections in France, accompanied by prints by Bill Brandt, Walker Evans, Bernd and Hilla Becher, Paul Strand, and other photographers influenced by Atget; through 1/21/01.

Jacques-Henri Lartigue—Vintage prints: from man and machine in motion to elegant women and sun-drenched holidays, all meant, as the artist puts it, to "trap" the very "scent of happiness"; through 11/7. Houk, 745 Fifth Ave. (212-750-7070).

Sebastião Salgado—Ninety children's portraits from around the world plus mural-size images, a DVD presentation, and an opening book-signing; through 10/30. United Nations, 20 E. 23rd St. (212-505-5555).

W. Eugene Smith—More than 30 of this photojournalist's best-known pictures, covering such subjects as WWII, Charlie Chaplin, Thelonius Monk, Minamata; through 10/28. Klotz, 22 E. 72nd St. (212-327-2211).

Chris Verene—"Galesburg," a series portraying the photographer's family and friends in a small Illinois railroad town, at Morris, 465 W. 23rd St. (212-727-2752), through 10/28, and "Grandpa Bill," a documentation of the photographer's grandfather in Jacksonville, Fla., at American Fine Arts, 22 Wooster St. (212-941-0401), through 11/11.

Neil Winokur—Humorously deadpan photographs of objects meant to symbolize New York: the Empire State Building, the hot dog, the rat; through 10/28. Borden, 560 Broadway (212-431-0166), Tues.–Sat., 11-5.

Tom Wood—"The Bus Project, 1976–1996," a series of photographs taken looking into or out from the windows of a bus; through 11/4. Erben, 516 W. 20th St. (212-645-8701).

Museums

American Craft Museum—"Memories of Murano: American Glass Artists in Venice." Glass works made in Venice by Tina Marie Aufiero, James Carpenter, Dale Chihuly, Dan Dailey, William Prindle, Ginny Ruffner, Toots Zynsky, and other American glass artists who have been invited to work in the Venetian glass factory of Paolo Venini; through 1/7/01. • "Venetian Glass: 20th Century Italian Glass From the Olnick Spanu Collection." Works by Flavio Poli, Carlos Scarpa, Thomas Stearns, Paolo Venini, and other glass artists from the collection of Nancy Olnick and Giorgio Spanu; through 1/7/01. 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10–6, Thurs. 10–8 (pay what you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"Fighting Dinosaurs." Fossils of dinosaurs locked in combat that were recently discovered in the Gobi Desert; through 10/29. Central Park West at 79th St. (212-769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society at Midtown—"Power and Desire: South Asian Paintings From the San Diego Museum of Art, Edwin Binney 3rd Collection." Paintings created under the patronage of rulers of South Asian courts between the sixteenth and seventeenth centuries; 10/12–1/7/01. 502 Park Ave., at 59th St. (212-288-6400), Tues.–Sat. 10–6; Sun. noon-6. $4, $2 students and seniors (free Tues.–Fri. 12–2).

Brooklyn Museum of Art—"Gold of the Nomads: Scythian Treasures From Ancient Ukraine." More than 170 articles of personal adornment, ceremony, and battle created by Scythian artists and Greek goldsmiths; 10/13–1/21/01. • "Lee Krasner." The first full-scale retrospective of the American abstract painter since her death in 1984; through 1/7. • "Hip-Hop Nation: Roots, Rhymes, and Rage." An exhibition exploring the growth of hip-hop music through music, video, photography, clothing, and ephemera from its earliest stages through the present day, including clothing and accessories from Afrika Bambaataa, Run-DMC, the Beastie Boys, Salt N' Pepa, Tupac Shakur, and Puff Daddy; through 12/31. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution—"The Opulent Eye of Alexander Girard." A retrospective of works by the mid-century American designer and architect (1907–1993); through 3/18/01.• "Masterpieces From the Vitra Design Museum: Furnishing the Modern Era." Furniture selected for its importance in the evolution of industrial furniture design; through 2/4/01. 2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission); $8, $3 students and seniors.

Dahesh Museum of Art—"A Distant Muse: Orientalist Works From the Dahesh Museum of Art." Paintings, sculpture, prints, drawings, photographs, books, and decorative arts by Jean-Léon Gérôme, Charles-Théodore Frère, Ernst Koerner, and other European Orientalists; through 12/30. 601 Fifth Ave., at 49th St. (212-759-0606), Tues.–Sat. 11–6; free.

Dia Center for the Arts—"Bridget Riley: Reconnaissance." The British artist's seminal paintings from the sixties and seventies in which carefully calibrated geometric patterns seem to move rhythmically across a canvas; through 6/17. • "Jorge Pardo: Project." A transformation of the Dia Center's 6,000-square-foot ground floor featuring colored ceramic tiles, mural paintings, glass dividers, stylish seating, increased natural light, and an expanded bookstore; through 6/17. • "Rodney Graham and Bruce Nauman: . . . *the nearest faraway place* . . ." New and earlier works by both artists that reflect their shared interests in the myth of the American West; through 6/17. 542 W. 22nd St. (212-989-5566), Wed.–Sun. 12–6; $6, $3 students and seniors.

Drawing Center—"Korwa Drawings From Ancient India"; through 11/9. 35 Wooster St. (212-219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

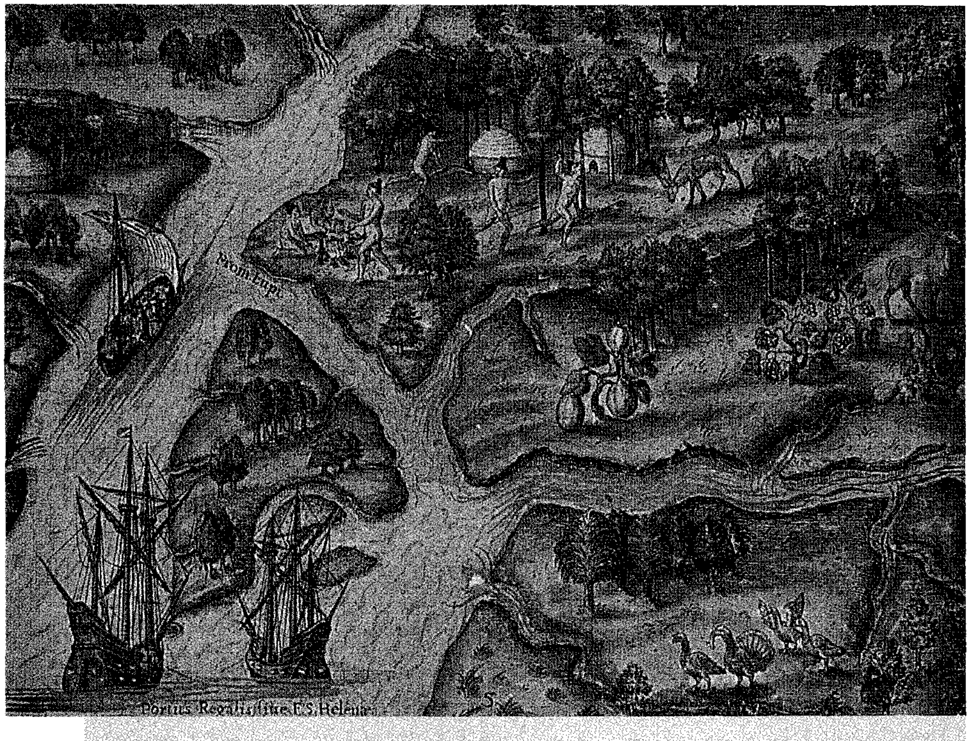
Frick Collection—"A Brush With Nature: The Gere Collection of Landscape Oil Sketches." Scenic views of Italy painted by British, French, Italian, German, Belgian, and Scandinavian artists, collected by the art historians Charlotte and John Gere; through 11/12. • "Mantegna's *Descent Into Limbo*, From the Barbara Piasecka Johnson Collection." A smaller version of Mantegna's original masterpiece that was probably painted by the artist for Ferdinand Carlo, the last Duke of Mantua, around 1470–75; through 8/1/03. • "Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Works by Corot, Degas, Manet, Picasso, Redon; through 7/29/01. 1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery—"Face to Face: Shiseido and the Manufacture of Beauty, 1900–2000." The history of the Japanese cosmetics company as told through its archives of prints, posters, photographs, product designs, advertisements, and works of art; through 10/28. 100 Washington Square East (212-998-6780); Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; $2.50 suggested donation.

Solomon R. Guggenheim Museum—"Amazons of the Avant-Garde: Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova, and Nadezhda Udaltsova." Paintings and works on paper by six Russian avante-garde women artists, drawn from more than 30 public and private collections; through 1/7. 1071 Fifth Ave., at 88th St. (212-423-3500); Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Jewish Museum—"Morocco: Jews and Art in a Muslim Land." Decorative objects, artworks, costumes, and photographs documenting Jewish life in Morocco for the past 2,000 years; through 2/11/01. • "Eat, Drink, and Be Merry: Wine and Beer in Ancient Times." The history of the two beverages as told through art, artifacts, and paraphernalia from the wine- and grain-producing regions of the Mediterranean and the Near East; through 11/5. • "Moritz Daniel Oppenheim: Scenes From Frankfurt's Jewish Past." Fourteen *grisaille* (monochromes in shades of gray) paintings by the German Jewish artist (1800–1882), from his series "Pictures of Traditional Jewish Family Life"; through 10/19. • "Pickles and Pomegranates: Jewish Homes Near and Far." An interactive children's exhibit that evokes life in two late-nineteenth-century Jewish households; through 10/30. 1109 Fifth Ave., at 92nd St. (212-423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 pay what you wish); $8, $5.50 students and seniors.

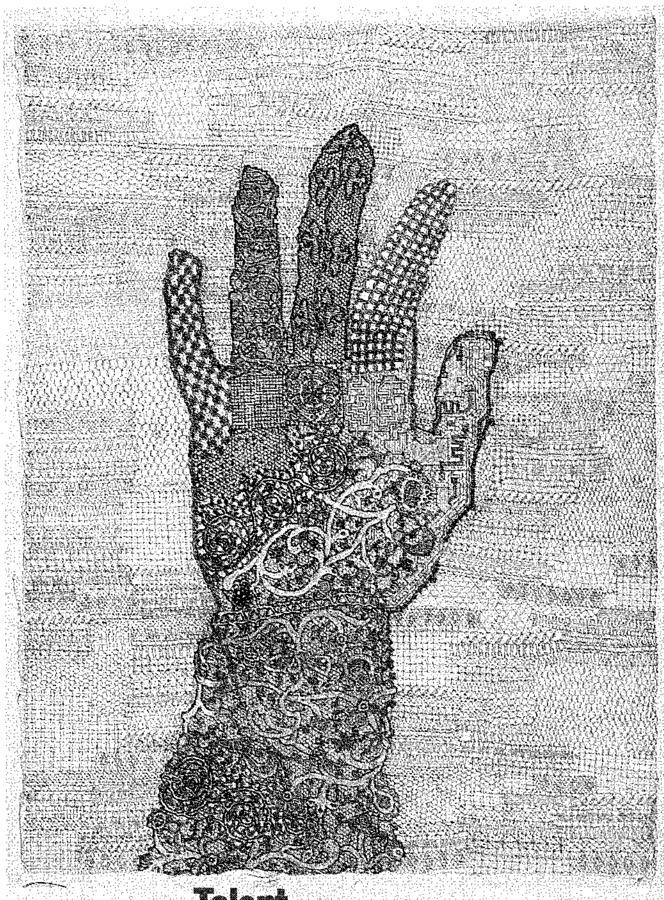
Metropolitan Museum of Art—"The Golden Deer of Eurasia: Scythian and Sarmatian Treasures From the Russian Steppes." Works of gold and silver recently excavated at Filippovka in southern Russia, along with related Scythian, Sarmatian, and Siberian objects from the State Hermitage Museum in



On View Considering that it's a collaborative effort of the New York Public Library and the Bibliothèque Nationale de France, we were right to expect great things from "Utopia: The Search for the Ideal Society in the Western World," which draws primarily from the collections of those institutions. And rare treats like these—a copy of the Declaration of Independence in Thomas Jefferson's own hand; the "Green Globe," circa 1506, which showed the Americas as a separate continent for the first time; or Theodore de Bry's (after Jacques Le Moyne) colored 1591 engraving *They Reach Port Royal,* from *America, Part 2* (pictured), showing the turkeys and oversize melons that greeted French explorers on their arrival in Florida—make this exhibition sheer perfection. At the New York Public Library, Fifth Avenue and 42nd Street; October 14 through January 27.

Courtesy of the Rare Books Division, the New York Public Library.

St. Petersburg; 10/12–2/4/01. • "Romanticism and the School of Nature: Nineteenth-Century Drawings and Paintings From the Karen B. Cohen Collection." Works by Constable, Couture, Daubigny, Delacroix, Rousseau, others; 10/17–1/21/01. • "The Year One: Art of the Ancient World, East and West." Works of art from Western Europe, the Mediterranean, Africa, the Middle East, India, China, Southeast Asia, and the Americas from the museum's collections that were produced some 2,000 years ago in the period just before and after the Year One; through 1/14/01. • "Egyptian Art at Eton College: Selections from the Myers Museum." Ancient Egyptian decorative artworks that were acquired by Major William Joseph Myers (1858–1899), an alumnus of the college; through 1/21/01. • "Thomas Sully in the Metropolitan." Paintings and drawings by the Philadelphia portraitist (1783–1872) from the museum's collection, including self-portraits, depictions of prominent social figures, members of the artist's family, and other subjects; through 12/31. • "Queen Victoria and Thomas Sully." Oil portraits, wash drawings, and graphite sketches made between 1837 and 1838, when the artist was commissioned to paint the young queen; through 12/31. • "Art and the Empire City: New York, 1825–1861." Paintings, sculpture, architectural drawings, photographs, and decorative arts created in New York City, from the museum's own collections and from lenders in the United States and Europe; through 1/17/01. • "La Divine Comtesse: Photographs of the Countess de Castiglione." Photographs of the Countess de Castiglione, the mistress of Napoléon III and considered a great beauty of her day, that were taken by the photographer Pierre-Louis Pierson under her direction; through 12/31. • "The Embodied Image: Chinese Calligraphy from the John B. Elliott Collection." Hanging scrolls, handscrolls, album leaves, and letters from the Elliott Collection of The Art Museum, Princeton University, accompanied by a selection of calligraphic works from the Metropolitan's collection; through 1/7/01. • "American Modern: 1925–1940—Design for a New Age." More than 100 objects from the museum's collection and from the John C. Waddell Collection, including furniture, clocks, appliances, lamps, posters, and textiles; through 1/9/01. • "Painters in Paris: 1895–1950." Paintings by Bonnard, Braque, Chagall, Léger, Matisse, Picasso, and other artists who worked in Paris; through 12/31. 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.



Talent

Tat Gallery

Aric Obrosey's latest lace-inspired works continue to expand on that timeworn craft's allusive possibilities, as in his cut-paper or etched-Plexiglas "phonograph records" with lace-patterned bands—a nod to Marcel Duchamp's roto-reliefs—or in drawings of gloves that simultaneously reference hand- and machine-made lace. At James Graham & Sons, 1014 Madison Avenue, near 78th Street; October 12 through November 4.

Morgan Library—"Ruskin's Italy, Ruskin's England." An exhibition commemorating the centenary of the death of the English critic, artist, and social commentator (1819–1900) through letters, diaries, sketchbooks, photographs, and other materials from the library's holdings; through 1/7/01. • "Claude and the Ideal Landscape." Drawings of Italian landscapes by the French artist Claude Lorrain (1600–1682), who spent most of his life in Rome; through 10/29. • "Sacred Songs: Illuminated Choir Books." Music manuscripts used in the liturgy of the Catholic Church during the Middle Ages and the Renaissance; through 10/15. 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6, Sun. 12–6; $8, $6 students and seniors.

Museum for African Art—"In the Presence of Spirits: African Art From the National Museum of Ethnology, Lisbon." Artworks from Angola, Mozambique, and Guinea Bissau; through 12/31. Museum for African Art, 593 Broadway (212-966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $5, $2.50 students, seniors, and children.

Museum of American Folk Art—"An Engagement With Folk Art, Cyril I. Nelson's Gifts to the Museum." Quilts, textiles, coverlets, painted and decorated furniture, paintings, and other works given to the museum by one of its trustees; through 1/7/01. Two Lincoln Square (212-595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"MOMA 2000: Open Ends." An exhibition comprising approximately twelve separate exhibitions of the museum's acquisitions in all media since 1960, including paintings, sculpture, photography, video, design, and architectural drawings and models; through 1/20/01. • "Project 70: Jim Hodges, Beatriz Milhazes, Faith Ringgold." Banners by each artist displayed on the museum's 53rd Street façade; through 10/31. • "Collection Highlights." More than 45 masterworks from the museum's permanent collection of painting and sculpture; through 1/28/01. 11 W. 53rd St. (212-708-9480); Sat.–Tues., Thurs. 10:30–5:45, Fri. 10:30–8:15 (4:30–8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York—"Life of the People: Realist Prints and Drawings From the Ben and Beatrice Rose Collection, 1912–1948." Works by Jacob Burck, Hugo Gellert, Louis Lozowick, John Sloan, and other Social Realists who were working in the first half of the twentieth century; through 1/14/01. • "Renewing a Block and the Spirit of its People: Photographs of Carmel Hill, Harlem, by Bill Foley; through 11/12. • "Under the El." Images of New York City life in prints, watercolors, and drawings from the museum's collection; through 12/3. • "New York Now: Contemporary Works in Photography." Images of New York and New Yorkers from the museum's collection; through 10/15. 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology—"A Woman's Hand: Designing Textiles in America, 1945–1969." Printed, woven, and knitted textiles for interiors and apparel by more than 40 women designers; 10/17–1/13/01. • "Bonnie Cashin, Practical Dreamer." An exhibition paying tribute to the American clothing designer through designs, childhood and professional sketches, photographs, film stills, clips, personal scrapbooks, and other ephemera; through 1/6/01. Seventh Ave. at 27th St. (212-217-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

National Academy of Design—"Rave Reviews: American Art and Its Critics, 1826–1925." An exhibition examining the Academy's role in shaping the formation of American art criticism, with paintings by George Bellows, Thomas Cole, Thomas Eakins, Childe Hassam, Winslow Homer, John Singer Sargent, and others; through 12/31. 1083 Fifth Ave. (212-369-4880), Wed., Thurs., Sat., Sun. 12–5, Fri. 10–6; $5.

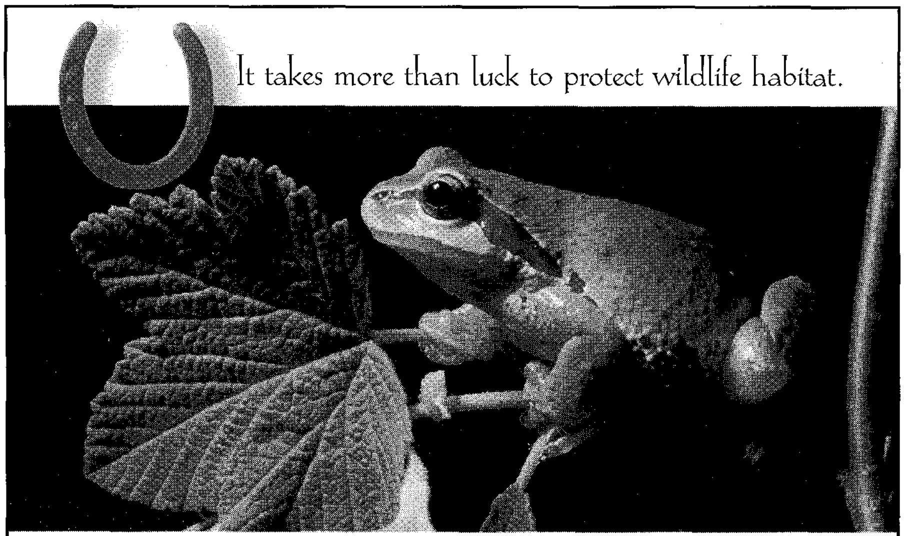
New Museum of Contemporary Art—"Pierre et Gilles." Hand-painted photographs from the past two decades by the French collaborative team; through 1/7/01. 583 Broadway (212-219-1222), Wed. and Sun. 12–6, Thurs.–Sat. 12–8 (free Thurs. 6–8); $6, $3 artists, students, and seniors.

New York Public Library—"Drawings by Charles Addams." A rotating selection of drawings by the *New Yorker* cartoonist; through 6/30/01. Fifth Ave. and 42nd St. (212-869-8089); Mon. 10–6, Tues. and Wed. 11–7:30, Thurs.–Sat. 10–6; free.

New-York Historical Society—"Inventing the Skyline: The Architecture of Cass Gilbert." Sketches, presentation drawings, letters, and other materials from the society's Cass Gilbert Collection, relating to such projects as the U.S. Customs House and the Woolworth Building; through 1/21/01. • "Jenny Lind: The Swedish Nightingale in America." Documents, portraits, medals, and ephemera from the society's collection relating to the celebrated nineteenth-century singer; through 10/29. 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S.1 Contemporary Art Center—"John Wesley." The first U.S. retrospective of works by this painter known for his palette of pinks and baby blues, his use of painted "frames" within his pictures, and his day-

Photograph courtesy of James Graham & Sons.



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dreamlike combinations of emblems, historical and comic-book figures, animals, and sexy women; through 1/15/01 • "Santiago Sierra." A sculpture and performance work by a Mexico-based artist; through 1/15/01. • "Takashi Murakami: Second Mission Project ko2." A three-part sculptural installation depicting a life-sized adolescent girl morphing into an airplane; through 11/30. 22–25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

Queens Museum of Art—"Seductions and Games: Recent Video Installations by Maureen Connor." The first American survey of the artist's interactive media production; 10/17–1/28/01. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.–Fri. 10–5, Sat. and Sun. 12–5; $4, $2 students and seniors.

Studio Museum in Harlem—"Whitfield Lovell: Whispers From the Walls." A mixed-media installation inspired by the forced removal of a thriving African-American community in Denton, Tex., in 1921; 10/11–12/31. 144 W. 125th St. (212-864-4500), Wed. and Thurs. 12–6, Fri. 12–8, Sat. and Sun. 12–6; $5, $3 students and seniors.

Whitney Museum of American Art—"Edward Steichen." A retrospective of the photographer's work including nearly 200 vintage prints as well as rarely seen examples of his work as a painter, designer of textiles, and curator of exhibitions; through 2/4/01. • "Roni Horn: Still Water (The River Thames, for Example." A piece comprising fifteen photographic images, printed as lithographs, of the surface of the River Thames; through 1/14/01. • "Barbara Kruger." The first major museum retrospective of the artist's work, including billboards, photographic prints on paper and vinyl, etched metal plates, installations, and sculptures that use text and image to raise questions about values, taste, and the material world; through 10/22. • "Tony Oursler: *The Darkest Color Infinitely Amplified..*" A new work commissioned by the museum that allows three-dimensional projections to appear in free space; through 10/31. • "In Depth: Recent Print Acquisitions." Prints by Burgoyne Diller, Donald Judd, Louise Nevelson, and Richard Tuttle; through 11/26. 945 Madison Ave., at 75th St. (212-570-3676); Tues., Wed., Thurs., Sat., Sun. 11–6, Fri. 1–9 (pay what you wish every Fri. 6–9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris—"Pastoral Pop!" Site-specific commissioned works by Katrin Asbury, Rob de Mar, Rachel Feinstein, Peter Gould, Jason Middelbrook, Lisa Ruyter, and Alyson Shotz; through 12/15. 120 Park Ave. (917-663-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's—10/12 at 6: "Photographic Masterworks." On view from 10/7. 10/13 at 10 and 2: "Photographs." On view from 10/7. 20 Rockefeller Plaza (212-636-2000).

Christie's East—10/11 at 10: "Photographs." On view from 10/7. 10/12 at 10: "Printed Books." On view from 10/7. 10/17 at 10 and 2: "Silver." On view from 10/14. 10/18 at 10: "Sports Memorabilia." On view from 10/14. 219 E. 67th St. (212-606-0430).

Doyle—10/11 at 10: "Fine Furniture, Decorations and Paintings." .175 E. 87th St. (212-427-2730).

Sotheby's—10/12 at 10:15 and 2: "Photographs." On view from 10/7. 10/13 at 10:15 and 2: "American Funiture." On view from 10/7. 10/17 at 10:15: "European Works of Art." On view from 10/13. 10/18 at 10:15 and 2: "Old Master Paintings." On view from 10/13. 1334 York Ave., at 72nd St. (212-606-7000).

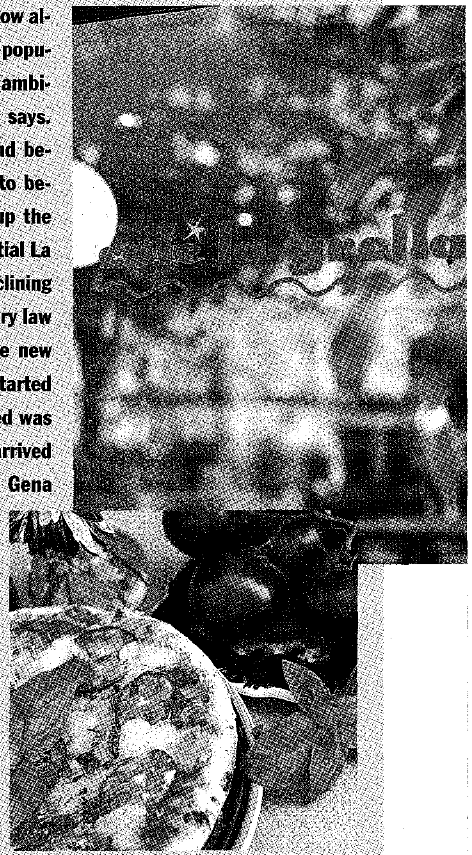
Swann Galleries—10/12 at 2:30: "The Irish Sale." On view from 10/7. 10/19 at 10:30 and 2: "Science, Medicine, and Natural History." On view from 10/14. 104 E. 25th St. (212-254-4710).

restaurants

Safe House...Parlour Trick...City Eatery

Opening
Special Delivery

When restaurateur Mario Massa leased a narrow alley of a storefront two doors down from his popular La Grolla restaurant, he had modest ambitions. "We were thinking a café, with croissants," he says. But then demolition began, exposing a brick wall—and behind a layer of Sheetrock was an alcove just waiting to become a display for wine and glassware. Meanwhile, up the street, Massa had been reluctantly turning away potential La Grolla customers on Friday and Saturday nights and declining delivery requests, against his better judgment (and every law of Upper West Side life). As the crowds grew and the new space gained character and architectural flair, Massa started to see a solution to his overflow problem. All he needed was a little encouragement and a lot of help, both of which arrived on the Delta Shuttle in the person of new partner Gena Comenzo, who'd been busy working her way up the Boston food chain, most recently as the manager of Galleria Italiana. Café La Grolla opened two weeks ago, a much more ambitious annex than Massa and Comenzo had envisioned: a full-blown 28-seat restaurant with a menu combining La Grolla classics (artichokes with almond pesto, veal scaloppine with fontina and ham) with a batch of fresh new recipes from La Grolla chef Francesco Crescenzo, who's running both kitchens: Asparagus and eggs baked under a shroud of nutty fontina; spinach fettucine with potatoes and string beans in a piquant pesto; supernally moist roasted pork loin; plus Neapolitan-style pizzas. And best of all, in light of the lines we suspect will begin to mimic La Grolla's, delivery. (411A Amsterdam Avenue, near 80th Street; 212-579-9200.) ROBIN RAISFELD



Manhattan

Lower New York

Bari—Downstairs, this perpetually bustling café attracts SoHo shoppers taking time out for cappuccino, sandwiches, and a view of the always entertaining street scene. Ascend the spiral staircase for a more substantial meal in the loftlike dining room, which features a woodburning oven and grill and dishes like spice-rubbed duck breast with bok choy, crispy roasted halibut, and broiled asparagus with browned Parmesan and bread crumbs. *529 Broadway, at Spring St. (212-431-4350). (M) AE, MC, TM, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (212-966-6960). (E) AE, DC, DS, MC, V.*

Divine Bar—The jewel-toned Financial District branch of the popular Turtle Bay bar and lounge serves the same extensive selection of wine, and a similar menu of appetizer-size plates. Selections include a barbecued-buffalo sandwich, shrimp satay with hoisin sauce, and a wild-mushroom quesadilla. *55 Liberty St., second fl. (212-791-WINE). (I) AE, DC, MC, V.*

Ecco—Old-world charm, an excellent seasonal antipasto, and classic renditions of such Italian standards as pasta, veal chop, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. Live piano music on Friday and Saturday night. *124 Chambers St. (212-227-7074). (M) AE, CB, DC, DS, MC, V.*

Gigino Trattoria—The rustic Italian fare in this barn-like TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and inventive peasant food attract a loyal neighborhood following. *323 Greenwich St. (212-431-1112). (M) AE, DC, MC, V.*

The Greatest Bar on Earth—This, the most casual component of the Windows on the World complex, has become a popular meeting spot for downtown office workers and, of course, tourists. The view, obviously, can't be beat, and the snacky menu includes bites like fried calamari, barbecued ribs, and sushi. *1 World Trade Center, 107th floor (212-524-7000). (M) AE, DC, DS, MC, V.*

Gubbio—Decorated with imported tapestries and pottery meant to evoke a medieval Umbrian hill town, this spacious TriBeCa restaurant features a seasonal Italian menu that strives to avoid culinary clichés. Choices include pork medallions with stewed cabbage and smoked ricotta, and lamb carpaccio with olive pesto. *223 W. Broadway (212-334-8077). (M–E) AE, DC, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty and Ellis Island. But your attention may very well be diverted by the eye-catching American food—seafood sausage with stewed white beans, potato-and-truffle ravioli with saffron cream, seared yellowfin tuna with caramelized foie gras—right in front of you. *4 World Financial Ctr. (212-786-1500). (M–E) AE, CB, DC, MC, TM, V.*

Montrachet—No matter how many more restaurants the indefatigable Drew Nieporent has up his sleeve, this one's his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. The wine list is killer. *239 W. Broadway, nr. White St. (212-219-2777). (E) AE only.*

Morton's of Chicago—The second New York location of the national steakhouse chain. Portions are huge and the quality is consistent. If only we didn't have to hear the waiter's pre-meal show-and-tell where they hold up each broccoli sprig and cellphane-wrapped hunk of raw flesh. *90 West St. (212-732-5665). (E) AE, DC, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has conquered TriBeCa. It's still virtually impossible to get a reservation, but the intrepid hordes can wait for a table to open up two doors down at Next Door Nobu. *105 Hudson St. (212-219-0500). (E) AE, MC, V.*

Scalini Fedeli—This Manhattan branch of a popular Italian restaurant in New Jersey occupies the old Bouley space. Dishes like slow-roasted salmon with chanterelles and pan-seared duck breast and leg confit with Calvados and braised figs, both available on the $60 prix fixe, are as elegant as the surroundings. *165 Duane St. (212-528-0400). (E) AE, MC, V.*

Wild Blue—In an intimate room that's warm and plushly comfortable but doesn't try to compete with the famous view, chef Michael Lomonaco's menu is solid, superlative American, with a touch of the steakhouse. Exceedingly moist chicken gets a Med-rim treatment with olives and preserved lemons, and buttermilk fried oysters with chipotle cream and spoon bread are an inspired take on an American classic. *1 World Trade Center, 107th floor (212-524-7107). (E) AE, DC, DS, MC, V.*

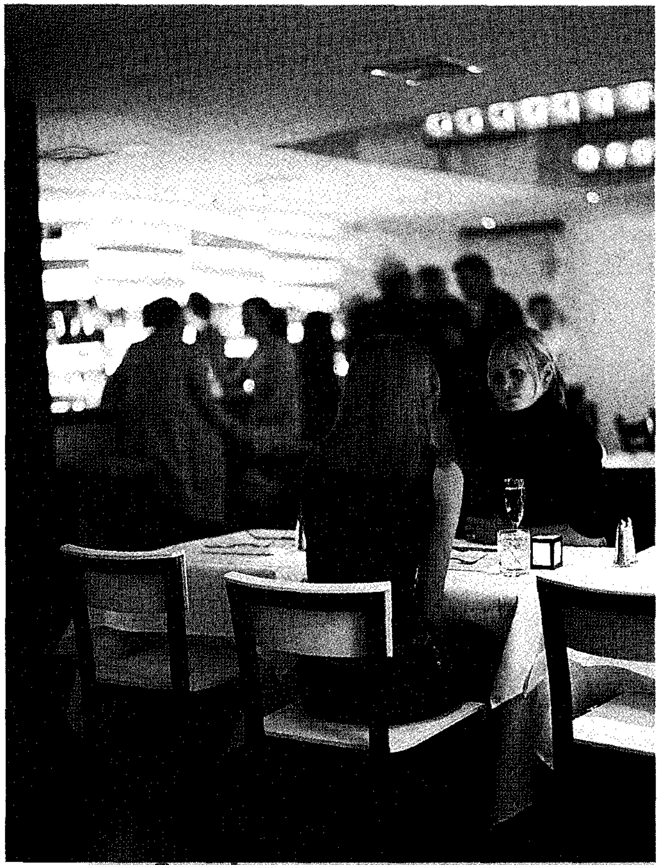
Photographs by Kenneth Chen.

Windows on the World—Michael Lomanaco's sophisticated American food, including stout-braised Black Angus short ribs and lobster potpie with truffle cream somehow manages to steal some attention away from the main attraction, that spectacular view of Manhattan Island. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. *1 World Trade Center, 107th floor (212-524-7000). (E) AE, DC, DS, MC, V.*

Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (212-620-4020). (M) AE, CB, DC, DS, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M) AE, DC, DS, MC, V.*



Opening
Continental Divide

What do France and Italy have in common? Nice cars, good clothes, chauvinistic attitudes about food and wine, and the Mediterranean, the food of which happens to be the unifying force at Chazal, a collaboration between the owners of Bice and Ferrier, and architect (and partner) Jeffrey Beers. The broad menu specializes in exotic preparations of mussels and carpaccios, each available ten different ways. (41 Madison Avenue, at 26th Street; 212-545-8555.)

RBG—During the day, this East Village chameleon satisfies the local appetite for coffee-shop fare with burgers, sandwiches, and salads. At night, happy hour kicks off a mellower mood: the lights go down, the D.J. starts spinning, and the menu extends to more elaborate dishes like apricot-walnut-stuffed pork chop and cilantro-lime chicken breast with roasted-corn salsa. *37 Third Ave. (212-777-2216). (I–M) AE, MC, V.*

Telephone Bar & Grill—This East Village fixture was serving classic pub grub like shepherd's pie and fish and chips long before anyone thought of British comfort food as trendy. A youngish crowd gathers here for happy hour (Mondays through Fridays, 4 to 7p.m.) and for a typically hearty Irish breakfast on weekends. *149 Second Ave. (212-529-5000). (I–M) AE, MC, V.*

Below 14th Street, West

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (212-982-2343). (M) AE, MC, V.*

Do Hwa—Jenny Kwak and her mother Myung Ja try to familiarize diners with their home-style Korean cooking with family-style dinners for four, various combinations of dumplings, spicy pancakes, stews, sautés, and the barbecue dishes that provide all the drama. If you're a do-it-yourself type, request a table with a built-in grill. *55 Carmine St. (212-444-1224). (M) AE, MC, V.*

Jekyll & Hyde—Can you guess the theme of this boisterous Village restaurant? Billing itself as a "haunted explorers' club," it offers interactive entertainment, special effects, and—so that famished explorers may keep up their strength—a menu of American fare like grilled tuna steak, pumpkin tortelli in sun-dried-tomato cream sauce, and "voodoo-spiced" Cajun steak. *91 Seventh Ave. S. (212-989-7701). (I–M) AE, MC, V.*

Le Zoo—A West Village hot spot, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassoulet. *314 W. 11th St. (212-620-0393). (M) AE, MC, V.*

Osteria Fiorentina—Live piano and violin music lend this casual Italian restaurant that old-time Village ambience. The menu offers standards like risotti, open ravioli, zuppa di clams, and veal chops. *281 Bleecker St. (212-633-2941). (M) AE, DC, DS, MC, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Northern Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. A year-round backyard garden is available for private parties. *69 Macdougal St. (212-673-0390). (M) AE, DS, MC, V.*

14th–42nd Streets, East Side

Bambou—There's a hint of the tropics on East 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry. The relaxing, palm-fronded dining room and bar attract the expected boldface names and beautiful faces. *243 E. 14th St. (212-358-0012). (M, AE, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. *23 E. 22nd St. (212-228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (212-460-0900). (E) AE, CB, DC, MC, V.*

Commodore Grill at the Grand Hyatt Hotel—Commuters and business travelers will be glad to know they can enter this formal hotel restaurant directly from Grand Central Terminal, whether for a quick drink in the cigar bar or a full meal of such French-influenced American fare as foie gras French toast, tuna tartare, and ribeye of veal with Swiss chard. *42nd St. and Lexington Ave. (212-850-5999). (M–E) AE, CB, DC, DS, MC, V.*

Frere Jacques—For six years, chef Pascal Bettig and his brother Jacques kept a grateful Bay Ridge clientele well fed with escargots, onion soup, and steak au poivre. They've brought those classics and added a few updates to this casual restaurant on the former Murray Hill premises of Le Grenadin. *13 E. 37th St. (212-679-9355). (M) AE, DC, MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (212-477-0777). (E) AE, DC, MC, V.*

Heartland Brewery—A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with crayfish-shrimp gumbo, a smoked-pork-loin Reuben, or steak au poivre. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. *35 Union Square W. (212-645-3400). (I) AE, DC, MC, TM, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (212-481-7372). (M) AE, DC, MC, V.*

Madison Bistro—What every neighborhood needs: a casual spot for French classics like escargots, steak-frites, and bouillabaisse. Open-faced sandwiches called tartines are available at the bar, as are rustic French wines poured from imported oak barrels. *238 Madison Ave., nr. 37th St. (212-447-1919). (M) AE, MC, V.*

Meli Melo—A pioneer of the lower-Madison restaurant scene, this cheerful neighborhood spot offers a very reasonable fixed-price dinner—$31.50 for four courses, all night (including Sunday). The seafood-heavy French menu has Asian and Mediterranean touches in dishes like seared tuna with baby bok choy, rack of lamb with couscous, and a Vietnamese fish soup. And there's a private party room and ample parking. *110 Madison Ave., nr. 29th St. (212-686-5551). (M) AE, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (212-807-7400). (E) AE, DC, DS, MC, V.*

Metro Fish—Hearty fish dinners with all the fixin's in a "nautical townhouse" setting. Live lobsters, crabs,

Photograph by Patrik Rytikangas.

and other fresh seafood platters are simple, satisfying, and reminiscent of the sort of shore dinners served in seaside towns along the Northeast coast. Those with more of a culinary wanderlust can sample the house-special bouillabaisse. *8 E. 36th St. (212-683-6444). (M) AE, DC, DS, MC, V.*

Metronome—This 10,000-square-foot Flatiron space is especially well suited to private functions, but even the lone diner (or foursome) will find the Deco design welcoming and the food—riffs on a Mediterranean theme like "pinchos" of vegetables with goat cheese, and za'atar-crusted rack of lamb, prosciutto, and Brie over herb risotto—satisfying. Live jazz performed Wednesday through Saturday. *915 Broadway, at 21st St. (212-505-7400). (M) AE, CB, DC, MC, TM, V.*

Mi—A talented team of cooks with impressive-sounding résumés (Mercer Kitchen, Hatsuhana) collaborate on a menu including sushi and sashimi, pad Thai, Malaysian spare ribs, and Korean bibimbob at this four-flavor pan-Asian restaurant. *66 Madison Ave., nr. 27th St. (212-252-8888). (M–E) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M) AE, CB, DS, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Try the Mojito, Patria's signature drink. *250 Park Ave. So., nr. 20th St. (212-777-6211). (M) AE, MC, V.*

The Pump Energy Food—There simply isn't any way to cheat at this "Physical Fitness Restaurant" and takeout shop. The falafel is baked, not fried; the tuna is low-sodium; and all the egg dishes are whites-only. In fact there's no fried food at all, no oil period, not even a soda in the house. *113 E. 31st St. (212-213-5733). Also, 40 W. 55th St. (246-6844). (I) AE, MC, V.*

Rossini's—This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and private parties are easily accommodated. *108 E. 38th St. (212-683-0135). (E) AE, DC, MC, TM, V.*

Tivoli Bar and Grill—This midtown restaurant aspires to attract a hip, young crowd. Thus, live music on Thursday night, a D.J. on Saturdays, and a menu heavy on seafood like raw shellfish, fish and chips, and lobster ravioli in seafood broth. There's also a happy hour, with all its attendant grub: chicken wings, mozzarella sticks, nachos, and a complimentary appetizer of the day. *515 Third Ave., nr. 34th St. (212-532-3300). (I–M) AE, MC, V.*

27 Standard—This restaurant and jazz club makes for a great night of two-in-one entertainment. Downstairs, nibble on organic pork ribs during a set by the Tommy Flanagan Trio. Upstairs, partake of wild-mushroom pan roast and five-spice-glazed duck breast in a dining room that manages to feel industrial and warm at once. *116 E. 27th St. (212-447-7733). (M) AE, DC, MC, V.*

14th–42nd Streets, West Side

Applebee's Neighborhood Grill & Bar—This national chain invades Manhattan's freshly scrubbed and reinvented 42nd Street with an eager-to-please, affordable menu heavy on burgers, steak, and fajitas. Out-of-towners will feel right at home. *234 W. 42nd St. (212-391-7414). (I–M) AE, MC, V.*

Fusion@Ohm—One of the new crop of all-in-one entertainment centers: dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an international fusion menu that features Vietnamese vegetable spring rolls, rigatoni bolognese, and pistachio-crusted chicken breast with morel sauce. *16 W. 22nd St. (212-229-2000). (M–E) AE, MC, V.*

Photograph by Carina Salvi.

Opening
Food Bank

After six months of blockbuster lunch business, Wall Street's Vine restaurant has capitulated to the insatiable midday demand for $15 curried crab salad and $28 lobster pan roast in Sauternes-chive broth. Hence Vaults at Vine, an extra 100 well-fortified seats (for lunch only) among the century-old safe-deposit boxes in the basement. (25 Broad Street; 212-344-8463.)

Hush—This Flatiron venture is part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu, served in shareable portions. *17 W. 19th St. (212-989-4874). (I–M) AE, MC, V.*

Le Madri—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. *168 W. 18th St. (212-727-8022). (M) AE, DC, MC, TM, V.*

Nick & Stef's Steakhouse—Los Angeles chef Joachim Splichal opened the first branch of this steakhouse in his hometown, but we'd expect it would play even better in red-meat-loving Manhattan. There's twelve of everything, from salads and starters to potatoes and sauces. And where's the beef? Front and center, hung out to dry in a steel-and-glass aging chamber. *9 Penn Plaza (212-563-4444). (M–E) AE, MC, V.*

World Yacht Dining Cruises—Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: a collaboration with some of the city's biggest culinary talents, featuring dishes based on recipes from the Sea Grill's Ed Brown, Aquavit's Marcus Samuelsson, and Montrachet's Remi Lauvand and dessert creations from Payard Pâtisserie, all prepared by World Yacht's executive chef Wayne Tuman. Jacket required. Reserve. *Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (212-818-1222). (M) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (212-682-2700). (I) AE, DC, MC, V.*

Della Femina—Jerry Della Femina tapped Kevin Penner, the very talented chef from the adman's Hamptons hot spot, to supervise the stoves at his Manhattan outpost. His city food places the same premium on high-quality ingredients in dishes like day-boat halibut, langoustines with black truffles, and rib-eye steak. Sit at the bar, converse with the very able and accommodating bartender, and try to guess the identity of every A- and B-list celebrity in the collage of caricatures. *131 E. 54th St. (212-752-0111). (M–E) AE, DC, MC, V.*

Divine Bar—This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found, unwinding. The eclectic menu includes smoked-duck-breast bruschetta and chocolate fondue with fruit. *244 E. 51st St. (212-319-9463). (I) AE, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (212-754-9494). (E) AE, CB, DC, MC, V.*

Giambelli 50th Ristorante—Upscale Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. *46 E. 50th St. (212-688-2760). (M) AE, CB, DC, MC, V.*

Jimmy Sung's—This elegant midtown restaurant

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

***Following each listing there is also a code indicating* acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.**

serves classic Hunan cuisine and a sampling of dishes from other regions—and, as demonstrated by its sushi bar, other countries. Private dining rooms are perfect for special occasions, business meetings, or mini-banquets. *219 E. 44th St. (212-682-5678). (I–M) AE, DC, MC, V.*

La Mangeoire—A bit of Provence in midtown. This rustic French country restaurant featuring hearty fare like Mediterranean fish soup with rouille and rabbit fricassé in a mustard tarragon sauce is a boon for a neighborhood otherwise lacking in savoir fare. *1008 Second Ave., nr. 53rd St. (212-759-7086). (M) AE, DC, MC, V.*

Le Périgord—This romantic French restaurant near Sutton Place is famous for its classically prepared, elegantly presented French cuisine. The regular clientele, with a liberal smattering of celebrities and diplomats, is the type that dresses for dinner—a good thing, since jackets are required. Open Sundays. Private rooms available for parties. *405 E. 52nd St. (212-755-6244). (E) AE, DC, DS, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Christian Delouvrier's masterful classic French cooking. *2 E. 55th St., in the St. Regis Hotel (212-339-6719). (E) AE, CB, DC, MC, V.*

Maloney & Porcelli—A midtown steakhouse with something extra, courtesy of consulting chef David Burke's contributions—including something called "angry lobster"—plus whole leg of lamb, an extensive wine list, and an innovative menu of American classics. A second-floor party room has a fireplace and skylights. *37 E. 50th St. (212-750-2233). (E) AE, DC, DS, MC, V.*

Métrazur—Given the location and prime people-watching potential, we'd happily munch Cheez-its on Grand Central Terminal's spectacularly restored East Balcony. Thanks to Charlie Palmer and his seasonal American menu, we don't have to. Instead, there's white-bean flatbread, raw shellfish platters, and fire-roasted lobster, with views of both the open kitchen and the star-studded ceiling. *Grand Central Terminal (212-682-4600). (M–E)*

Michael Jordan's The Steak House N.Y.C.—It's hard not to feel like a king surveying his kingdom from the balcony of the awesomely renovated Grand Central Terminal. And it's easy, with David Walzog's high-protein menu, to eat like an athlete: Choose from Maine lobster, a 44-ounce double porterhouse for two, barbecued short ribs, pepper-crusted buffalo sirloin, and a superlative New York strip. There's a private dining room and a private smoking room. And if you (or your progeny) so desire, you can mark the occasion with a trip to the souvenir shop, for basketball- or steak-themed paraphernalia like baby rattles and dog bones. *23 Vanderbilt Ave., Grand Central Terminal (212-655-2300). (M–E) AE, DC, MC, V.*

Monkey Bar—Since its swanky renovation by David Rockwell, this midtown landmark has undergone several chef changes. Andrew Chase has infused the menu and the retro-feeling dining room with new spirit by way of inspired new dishes like coriander-crusted duck breast with Bartlett pears, onion tart with potatoes and bacon, and loin of rabbit with confit and foie gras ravioli. Plus a special cocktail-hour canapé menu, to be enjoyed in the monkey-mural bar with nightly piano music. *60 E. 54th St. (212-838-2600). (E) AE, DC, MC, V.*

Montebello—The staff at this cozy neighborhood restaurant offers a gracious welcome, while the kitchen provides upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. *120 E. 56th St. (212-753-1447). (M) AE, CB, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (212-972-3315). (E) AE, DC, MC, V.*

Naples 45 Ristorante e Pizzeria—This sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (212-972-7001). (I–M) AE, DC, DS, MC, V.*

Nino's Positano—As is the wont of upscale Italian restaurants, this one specializes in the food of a certain region, in this case, the south, and Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. *890 Second Ave., nr. 47th St. (212-355-5540). (M) AE, DC, DS, MC, V.*

Oceana—Fish-savant Rick Moonen's extensive and excellent seafood menu make this room, reminiscent of the dining cabin on an elegant ocean liner, a favorite for business lunches and romantic evenings alike. The upstairs bar is a perfect retreat for cocktails and seafood snacks in midtown. *55 E. 54th St. (212-759-5941). (E) AE, DC, MC, V.*

Oscar's—This contemporary American brasserie is named for the Waldorf-Astoria's longtime maître d', Oscar Tschirky, creator of such legendary dishes as the Waldorf salad and veal Oscar. The menu leans toward updated classics like yellowfin-tuna tartare and smoked Hudson Valley foie gras with truffled red-wine marmalade. Designer Adam Tihany transported the history-laden dining room into the twenty-first century with a much-needed face-lift. *Lexington Ave. at 50th St. (212-872-4920). (M) AE, DS, MC, V.*

Peacock Alley—Under talented chef Laurent Gras, the Waldorf's posh dining room has broken with mealtime tradition. Rather than offer straightforward appetizers and entrées, Gras divides his menu into categories like ocean/river (lobster soup flavored with chestnuts), field/forest (seaweed and field greens), black truffle (Venetian pasta), and farm (rabbit chop wrapped in pasta). And rather than price each individual dish, he charges by the number of courses one selects: $54 for three, $67 for four, and up. The sommelier's suggested wine pairings are available for an additional price, and jackets are required. *301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E) AE, CB, DC, DS, MC, V.*

Pig 'n' Whistle on Third—There's plenty of convivial Irish-pub-style cheer in this East Side spinoff of a popular midtown haunt. The basic American menu offers staples like shepherd's pie, barbecued ribs, and onion loaf, plus panini sandwiches. Live music Saturday night, and "Irish breakfast" brunch offered on weekends. *922 Third Ave., nr. 55th St. (212-688-4646). (I–M) AE, CB, DC, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (212-753-1530). (M) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (212-867-6767). (M) AE, CB, DC, MC, V.*

Vong—Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue-by-way-of-Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (212-486-9592). (E) AE, CB, MC, V.*

43rd–56th Streets, West Side

Adrienne—After extensive renovations, the elegant American restaurant in this posh midtown hotel has reopened with a new look and a new, sophisticated menu. A few of the more notable dishes include a warm lobster salad with braised mango and a confit of wild striped bass with a shallot vinaigrette. *700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E) AE, DC, MC, V.*

Algonquin—Draws on its history as the fabled stomping ground of literary giants. The wood-paneled sitting-room-like lobby still holds many imaginations captive. *59 W. 44th St. (212-840-6800). (M) AE, CB, DC, MC, V.*

Aquavit—An elegant midtown respite for sophisticated Scandinavian food, set in the glass-enclosed atrium of the former Rockefeller mansion. The menu offers delicately flavored Swedish versions of tea-smoked duck, lobster salad, venison, and, of course, gravlax and herring. *13 W. 54th St. (212-307-7311). (E) AE, DC, DS, MC, V.*

B. Smith's—Barbara Smith, who launched her culinary empire around the corner, is now ensconced on Restaurant Row, where she feeds a theatergoing clientele her own version of global cuisine, from Thai-spiced wings and Saigon shrimp rolls to the evocatively named "so slow roast dry rub buttah ribs." Live jazz Friday and Saturday night. *320 W. 46th St. (212-315-1100). (M) AE, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking with dinner after 5 P.M. *863 Ninth Ave., at 56th St. (212-246-6773). (M) AE, DC, MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (212-581-8888). (E) AE, DS, MC, V.*

Bombay Palace—This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (212-541-7777). (M) AE, MC, TM, V.*

Brasserie Bit—With David Ruggerio supervising the kitchen at this new theater-district restaurant, customers can expect a bit of Italian cooking to seep into the French-American brasserie menu. Pre- or post-curtain appetites are sated with hearty fare like braised short ribs with olive-oil-enriched mashed potatoes, and garlic-roasted pork shank. Want something less heavy-duty? Try the European tapas, served at the serpentine zinc bar. *258 W. 44th St. (212-869-4440). (M) AE, MC, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (212-974-7224). (E) AE, DC, MC, V.*

Da Rosina—A convenient pretheater location, specializing in homemade pasta and other casual Italian fare, like baked polenta marinara and veal scallopine. Try the $20 prix fixe dinner. *342 W. 46th St. (212-977-7373). (M) AE, DC, MC, V.*

Estiatorio Milos—The New York outpost of a Montreal favorite, this stylishly spare Greek restaurant specializes in perfectly fresh seafood, arranged market-style on ice and grilled simply with organic herbs and imported olive oil. The fish selection runs from the familiar—red snapper, pompano—to the more exotic, like loup de mer, Moroccan pageot, and Greek dente. Finish with super-creamy goat's milk yogurt with honey. *125 W. 55th St. (212-245-7400). (E) AE, DC, MC, V.*

ohnnie's—This small, old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. *135 W. 45th St. (212-869-5565). (I–M) AE, DC, MC, TM, V.*

a Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," the old-world institution has been successfully reborn. *60 W. 55th St. (212-688-6525). (E) AE, DC, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have earned him a very loyal following. *155 W. 51st St. (212-489-1515). (E) AE, DC, MC, V.*

Les Pyrénées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (212-246-0044). (M) AE, CB, DC, DS, MC, V.*

Local—This theater-district American bistro has lots of cozy booths and turns out sophisticated, refreshingly imaginative fare with international accents but doesn't go overboard. Try the pan-seared scallops with Maine crab cake and sweet-corn chowder; the roasted North Atlantic salmon with spring vegetables; and the excellent desserts. *224 W. 47th St. (212-921-2005). (M–E) AE, DC, DS, MC, V.*

Martini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (212-767-1717). (M) AE, DC, DS, MC, V.*

Osteria del Circo—This place is always buzzing, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (212-265-3636). (E) AE, MC, V.*

Redeye Grill—Just what the Carnegie Hall neighborhood needed: a huge room with nudes on the pillars and all manner of smoked fish on the bar. The signature dish, dancing shrimp, is great for sharing. And don't leave without sampling the banana-cream pie. *888 Seventh Ave., at 56th St. (212-541-9000). (M–E) AE, DS, MC, V.*

René Pujol—This theater-district oasis offers fine provincial French cooking in a sweet country-inn atmosphere. The conventionally familiar menu includes such specials as pan-seared duck breast with fruit chutney, steamed cod with coriander and ginger vinaigrette, and a salad of warm lobster, mesclun, and julienned vegetables. *321 W. 51st St. (212-246-3023). (M) AE, DC, MC, V.*

Sitar Indian Cuisine—This casual restaurant attracts office workers and midtown's ever-growing hordes of tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. *58 W. 56th St. (212-581-1155). (I–M) AE, DS, MC, V.*

St. Andrews—In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor consists of wine cabinets, old Scottish Rail posters, and pictures of famous golf courses. The hearty steak-and-seafood menu features dishes like rack of lamb, tenderloin, and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. *120 W. 44th St. (212-840-8413). (I–M) AE, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (212-397-3737). (M–E) AE, MC, V.*

Torre di Pisa—David Rockwell designed this midtown Italian import as a surreal version of the Leaning Tower. Pane fritto con prosciutto di Parma and fagotto al funghi porcini are examples of the chef's updated Tuscan standards. A separate cigar/smoking room is available for private parties. *19 W. 44th St. (212-398-4400). (E) AE, MC, V.*

Utsav Festive India—Only the bar of this regional Indian restaurant is located at street level; the contemporary dining room itself is built into a bridge spanning two midtown skyscrapers. The lunch buffet costs a paltry $11.95, while à la carte entrées include ginger rack of lamb, tandoori filet mignon, and Bengali fish paturi. The management promises a lineup of food festivals highlighting the varied cooking styles of the subcontinent. *1185 Sixth Ave., nr. 46th St. (212-575-2525). (M) AE, DC, MC, V.*

Wu Kong—Shanghai soup dumplings continue to emigrate out of Chinatown—and Flushing—and into neighborhoods formerly deprived of the intense pork-and-crab-infused mouthfuls. In addition, there's Grand Marnier jumbo shrimp, smoked vegetable duck, and sliced beef tendon with hot pepper sauce, plus a full sushi menu. *30 W. 46th St. (212-997-4757). (I–M) AE, MC, V.*

57th–60th Streets

Armani Café—This stylish midtown haven for weary shoppers (and informed eaters) on the sixth floor and rooftop terrace of the clothing store offers wonderfully fresh salads, al dente pastas, delicious sandwiches, and entrée specials like chicken breast with lentils, roasted vegetables, and polenta. *601 Madison Ave., nr. 57th St. (212-715-0500). (M) AE, DC, MC, V.*

Brooklyn Diner U.S.A.—If this is how owner Shelly Fireman chooses to memorialize the Brooklyn of his youth (which happens to have been spent in the Bronx), we won't complain. It's comfort-food heaven: big portions of exuberantly non-diet Americana like pigs in a blanket, sliced from the overgrown house "fifteen-bite hot dog"; a fresh-turkey sandwich on a buttery roll with stellar mashed potatoes and cranberries that taste better than the day after Thanksgiving; ham-flecked linguine baked in a too-rich-to-finish sauce that modestly bills itself as macaroni and cheese. *212 West 57th Street (212-581-8900). (M) AE, DC, DS, MC, V.*

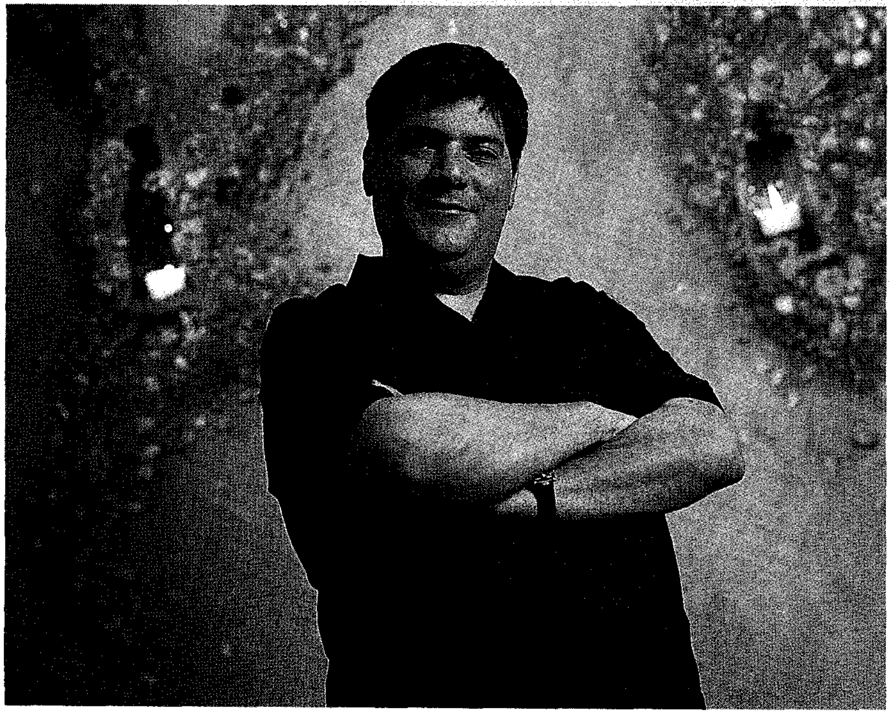
Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (212-758-5700). (E) AE, CB, DC, MC, V.*

Gabriel's Bar & Restaurant—Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars alike manages to be unintimidatingly comfortable

Opening

On Tapa His Form

Doug Rodriguez has done Nuevo Latino at Patria and Chicama. Now, at Pipa, his second restaurant at ABC Carpet & Home, he's tackling old-world Spanish (sort of). A field trip to Galicia yielded dozens of recipes for tapas, casseroles, soups, and flatbreads, all of which are sure to undergo subtle but fundamental transformation in the chef's inventive hands. Much more radical is the conversion of the old Parlour Cafe into a Sea World of starfish, sea horses, and enough shells to stock Sanibel Island. (38 East 19th Street; 212-677-2233.)



Photograph by Bruce Katz.

and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs in a sauce of dark beer and sage with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. *11 W. 60th St. (212-956-4600). (M–E) AE, DC, DS, MC, V.*

Jennifer's Restaurant—This casual Italian restaurant serving well-prepared standard and classic Italian-American dishes, including shrimp stuffed with crabmeat and linguini with whole lobster in a garlicky tomato sauce, is a welcome refuge for tourists and local businesspeople who've had it with West 57th Street's theme-restaurant circus. *117 W. 58th St. (212-397-4256). (M) AE, CB, DC, MC, V.*

Nascimento—This fun, romantic Brazilian restaurant with a supplement of Italian dishes features live entertainment nightly and Brazilian music on Saturdays. Try the authentic Bahian specialties like *moqueca de peixe (fish stew made with dende oil)* and Brazil's hearty national black bean dish from Rio, feijoada completa. *1068 First Ave., nr. 58th St. (212-755-6875). (M) AE, DC, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (212-753-7407). (M) AE, CB, DC, MC, V.*

The Russian Tea Room—If he hasn't been lionized as a landmark himself, Warner LeRoy certainly deserves a Landmarks Preservation Commission crown for polishing up the fanciful red and green frippery of the Russian Tea Room with so little trauma. Whether you love or hate the trout swimming inside the acrylic bear, you can't fault dishes like borscht and the luscious lyulya kebab. *150 W. 57th St. (212-974-2111). (E) AE, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (212-265-5959). (E) AE, CB, DC, MC, V.*

Shelly's New York—Bronx-born, Brooklyn-obsessed, Manhattan-based restaurateur Shelly Fireman tends to make big, personal statements: the flashy neon façade of his Brooklyn Diner USA, Fireman's of Brooklyn, and this, the latest place made in his own image (in a space that was originally an Art Deco–era Horn & Hardart). Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger audaciously crowned with seared foie gras and make it work. *104 W. 57th St. (212-245-2422). (M–E) AE, DC, MC, V.*

Above 60th Street, East Side

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (212-996-7810). (I) AE, CB, DC, MC, TM, V.*

Fireman's of Brooklyn—The man behind midtown's nostalgic Brooklyn Diner expands on his outer-borough fantasy with this seafood house, which features a shrimp, oyster, and chowder bar; market-fresh fish; and landlubber options like filet mignon and "Bubba Fireman's chicken." *1081 Third Ave., nr. 64th St. (212-838-7570). (M) AE, DC, MC, V.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (212-249-3600). (M) AE, DC, MC, TM, V.*

Jo Jo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. *160 E. 64th St. (212-223-5656). (E) AE, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (212-988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (212-644-1900). (E) AE, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (212-861-8608). (E) AE, DC, MC, V.*

Trata—With its fish-market display, its Greek spreads and salads, and its simply grilled seafood (sushi-quality octopus, for instance), this bustling Upper East Side sideline of the Patsy's pizza chain offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. *1331 Second Ave., nr. 70th St. (212-535-3800). (M) AE, MC, V.*

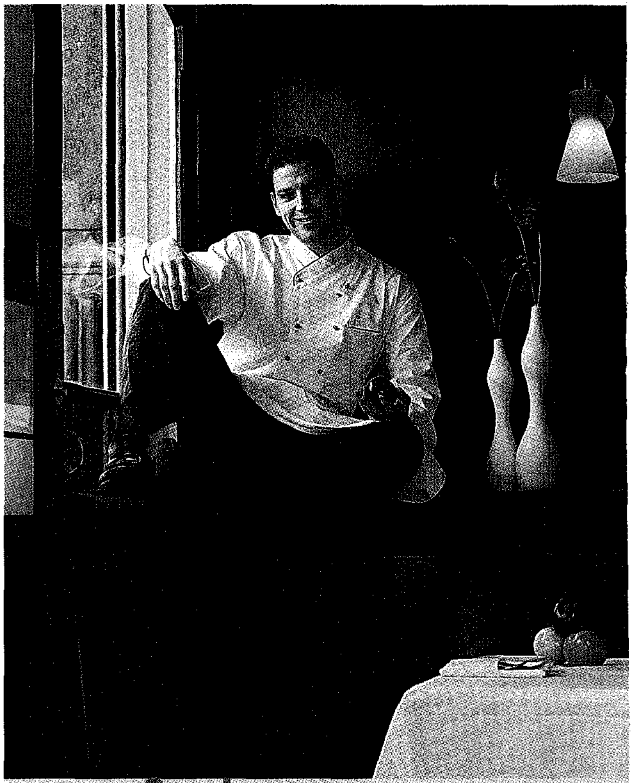
Above 60th Street, West Side

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (212-724-8585). (E) AE, DC, MC, V.*

Sapphire Indian Cuisine—A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle, an area in sore need of a tandoori infusion. The prix fixe lunch buffet is a bargain, and all the currently trendy territories (Goa, Gujarat) are well-represented. *1845 Broadway, nr. 61st St. (212-245-4444). (M) AE, DC, DS, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (212-496-6280). (M) AE, DC, DS, MC, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (212-996-0660). (I) ($).*



Opening

Bowery Boy

When Astor Restaurant and Lounge opened two years ago, it was deemed a wannabe Balthazar. But the general manager and two bartending sisters who bought out the original owners have banished the antique mirrors, painted the yellow walls off-white, and changed the name to City Eatery. They also hired chef Scott Conant (pictured), formerly of Chianti and San Domenico, to make the dining room as popular a destination as the lively downstairs lounge with his lusty braised short ribs, zesty pastas, and olive-oil-poached tuna—and nothing over $20. (316 Bowery; 212-253-8644.)

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensationa antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230 0711). (M) AE, MC, V.*

Peter Luger—Steak for one, steak for two, steak fo four, and creamed spinach. Apply for your ow house credit card, or bring cash. *178 Broadway, a Bedford Ave. (718-387-7400). (E) ($).*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole i great, too, but refuse the mercilessly overcooke pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's alway worth the trouble. *255 Third Ave., nr. Union St (718-875-8689). (I) ($).*

Queens

Water's Edge—Every table has a view of Manhattan A quiet and elegant space to partake of fancy American fare like roasted-chestnut soup and re snapper poached in orange-saffron infusion with baby fennel and chervil. Jacket required. *44th Dr at the East River (718-482-0033). (E) AE, DC MC, V.*

Photograph by Carina Salvi

in concert

Lucinda Childs...Solo Flights 2000...Evgeny Kissen

Classical Music

he Orchestra of St. Luke's—Presents a program of works by Brahms including the *Alto Rhapsody.* 10/11 at 8. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $19–$73.*

olo Flights 2000—"Composers Collaborative," the contemporary-classical-music showcase directed by Jed Distler, presents Frederic Rzewski's *De Profundis,* based on the Oscar Wilde text, and other works for solo piano by Andriessen, Copland, Distler, and Zappa. 10/11–10/14 at 7 and 9. *The Jazz Gallery, 290 Hudson St. (800-965-4827); $15, $12 advance purchase.*

he Emerson String Quartet, Maurizio Pollini (piano)—Pollini begins the second season of his *Perspectives* series with works by Kurtág, Bartók, Chopin, and Liszt. 10/12 at 8. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $21–$88.*

he New York Philharmonic—Honors Leonard Bernstein in a series featuring his "Jeremiah" Symphony conducted by Leonard Slatkin. 10/12–10/17 at 8. *Avery Fisher Hall, Lincoln Center (212-721-6500); $19–$80.*

Evgeny Kissen (piano)—Marks the tenth anniversary of his Carnegie Hall debut by performing sonatas by Beethoven and Brahms, as well as Schumann's *Carnaval.* 10/14 at 7:30, 10/12 at 8, and 10/15 at 2. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $23–$116.*

José Van Dam (baritone)—Opens Lincoln Center's "Art of the Song" series with two programs of works by French composers. 10/12 at 8 and 10/15 at 2. *Alice Tully Hall, Lincoln Center (212-875-5788); $42.*

The American Composers Orchestra—Premieres *When the Worlds Mixed and Times Merged* by P. Q. Phan and *Common Ground* by Melissa Hui. 10/15 at 3. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $16–$46.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Bronx Arts Ensemble—Performs Debussy's *Danse Sacrée et Danse Profane, The Nightingale* by Theo Lovendie, and Brahms's *Quintet for Clarinet and Strings.* 10/15 at 3. *Arthur and Janet Ross Hall, The New York Botanical Garden, 200th St. and Kazimiroff Blvd. (718-601-7399); $12–$15.*

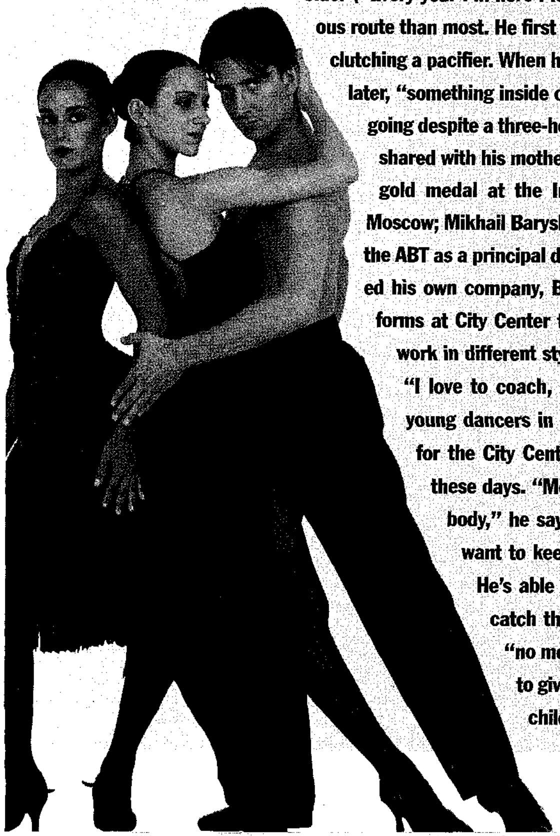
The Orion String Quartet, Sylvia McNair (soprano)—Premieres Adolphe's *A Thousand Years of Love* in a program including Dvořák's "American" Quartet. 10/15 at 5, 10/17 at 7:30. *Alice Tully Hall, Lincoln Center (212-875-5788); $27.50–$37.50.*

Stanienda-Urbaniak-Folbert Trio—The Polish chamber group performs piano trios by Brahms, Panufnik, and Diamond. 10/15 at 3. *The Kosciuszko Foundation, 15 E. 65th St. (212-734-2130); $20–$25.*

Christopher Maltman (baritone)—Continues the "Art of the Song" series with works by Schumann, Butterworth, and Wolf. 10/16 at 7:30. *Alice Tully Hall, Lincoln Center (212-875-5788); $42.*

Preview
Goal Achievement

"I've spent my life trying to show the world that there's more to Argentina than soccer," dancer Julio Bocca (pictured, with Cecilia Figaredo and Luciana Paris) says. He's taken to doing it on the sport's own turf, too, selling out his home country's soccer stadiums with his explosive mixture of Balanchine, classical ballet, tango, and rock music. Bocca, now an Upper West Sider ("Every year I'm here I love it more"), traveled a more arduous route than most. He first danced onstage at the age of 2, still clutching a pacifier. When he began his formal training six years later, "something inside of me, don't ask me what," kept him going despite a three-hour daily commute from the home he shared with his mother and five siblings. At 16 he won the gold medal at the International Ballet Competition in Moscow; Mikhail Baryshnikov soon called to ask him to join the ABT as a principal dancer. After four years Bocca founded his own company, Ballet Argentino, with which he performs at City Center this week. "I wanted the chance to work in different styles and try new things," he recalls. "I love to coach, and I love to give opportunities to young dancers in Argentina." About his preparations for the City Center performance, he's more relaxed these days. "Most of the dances are already on my body," he says, "so I don't want to work a lot. I want to keep it fresh." Up to a point, at least: He's able to skip the occasional rehearsal to catch the latest Hollywood blockbuster, but "no more beer and potato chips. And I had to give up soccer years ago, when I was a child." (See "Dance.") TARA PEPPER



Opera

Martín Bauer and Equipo de Trabajo—Premiere *Incursión. Tema: Fausto,* a re-creation of the Faust myth in Argentinean poetry and rhythms with libretto by Maria Inés Aldabaru. 10/11–10/14 at 8. *The Kitchen, 512 W. 19th St. (212-255-5793); $20.*

The Metropolitan Opera—Premieres a new production of Beethoven's *Fidelio* by German director Jürgen Flimm, 10/13. *Pelléas et Mélisande* closes 10/10. *Samson et Dalila* continues through 10/19, *Don Giovanni* through 10/21, and *Turandot* through 11/25. Call for program details and times, or visit www.metopera.org. *The Metropolitan Opera, Lincoln Center (212-362-6000); $18–$180.*

New York City Opera—Prokofiev's *The Love for Three Oranges* returns to the repertory 10/17. *The Turn of the Screw* by Benjamin Britten continues through 10/18; *La Traviata* closes 11/1. Also playing: *Madama Butterfly* and *Le Nozze di Figaro.* Tues.–Thurs. at 7:30, Fri. and Sat. at 1:30 and 8. *New York State Theater, Lincoln Center (212-870-5630), www.nycopera.com; $25–$92.*

Amato Opera—Donizetti's *Lucia di Lammermoor* continues through 10/15. Fri. and Sat. at 7:30, Sun. at 2:30 and 7:30. *319 Bowery (212-228-8200); $25, $20 seniors and children under 12.*

Dance

Dayton Contemporary Dance Company—Premieres three new works, including *Children of the Passage,* celebrating the memories and dreams of African-Americans. 10/10–10/13 and 10/15 at 8, 10/14 at 2 and 7:30. *Joyce Theater, 175 Eighth Ave., at 19th St. (212-242-0800); $32.*

Lucinda Childs Dance Company—Celebrates its twenty-fifth-anniversary season with *Parcours,* a collection of new and reconstructed works. 10/11–10/14 at 7:30, 10/15 at 3. Through 10/7, Thurs.–Sat. at 8. *BAM Opera House, 30 Lafayette Ave., Brooklyn (718-636-4100); $17–$45.*

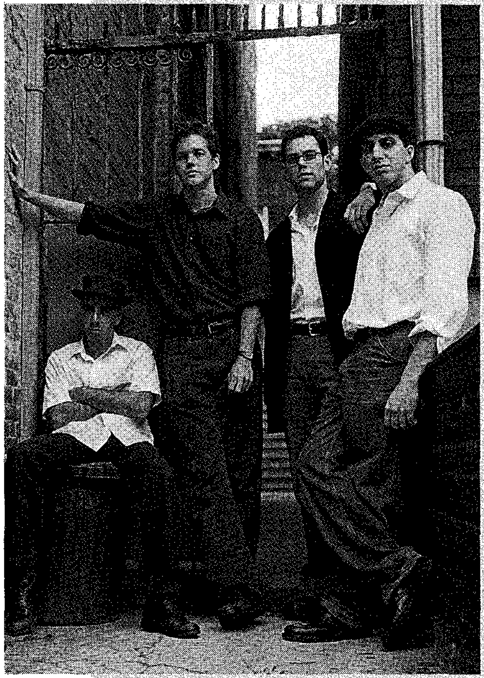
Jessie Monson—The Bessie Award–winning choreographer presents *The Pigeon Project,* examining links between intuition and technology. Through 10/15, Wed.–Sun. at 8:30. *P.S. 122, 150 First Ave. (212-477-5288); $15.*

nightlife

Howard Fishman Quartet...Lesh...De La Soul

Performance

Modern Primitive



They've played everywhere from Sardi's to the Algonquin Hotel's Oak Room, but few seem to know what to make of the Howard Fishman Quartet (pictured), whose music has been labeled everything from standards tributes to retro-blues. "We're often stuck in the 'cabaret' ghetto," the quartet's namesake says derisively. "And some people coming to see us think we're doing some sort of nostalgia show, which is death." While Fishman's furious finger-picked guitar solos and scatting vocal style can seem deliberately rustic, he and his group exhibit a sensibility that's quite modern, fusing early swing and a confessional, often harsh storytelling style. "Our show is about breaking down the walls between American music," Fishman says, "but in a very nondidactic way." A native of Hartford, Connecticut, Fishman has always been somewhat of a square peg, from his days as a blues-loving teenager to founding a renegade theater troupe at Vassar. But his blues shouldn't be confused with the cartoonish version of black music espoused by another liberal-arts alumnus, Jon Spencer. "We're not about re-creating an older sound," Fishman says. "We're doing something that makes connections between country music and jazz. You really can't classify it." The quartet will likely find a strong kinship with audiences at Joe's Pub—accustomed as they are to phenomenally varied programming—when they play there October 8, 15, and 22. "The people at Joe's Pub came to us and said, 'Is there anything you can't do at Sardi's and the Algonquin?' " Fishman says, clearly relishing the offer. " 'Do it here.' " **ETHAN BROWN**

Concerts

Diane Reeves Quintet—With the Regina Carter Sextet. 10/14 at 8. *New Jersey Performing Arts Center, Newark, N.J. (888-GO-NJPAC). $12–$48.*

Joan Baez—With Stacy Earle. 10/17. *Community Theatre, Morristown, N.J. (212-307-7171). Sold out.*

Phil Lesh & Friends—With Warren Haynes, John Molo, Rob Barraco, Jimmy Herring. 10/9–10/11 and 10/13–10/16 at 8. *Beacon Theatre, 74th St. and Broadway. $39.50.*

"My Favorite Broadway"—Featuring Michael Crawford, Linda Eder, Peter Gallagher, Heather Headley, Jennifer Holliday, Rebecca Luker, Marin Mazzie, Bebe Neuwirth, Adam Pascal, Chita Rivera, Brent Spiner, Patrick Stewart. 10/16. *City Center, 130 W. 56th St. (212-307-7171). $45.*

Small Stages

Arlene Grocery—10/10: The Drakes; Courtney Lee Adams Jr. 10/11: Tricia Scotti; Sean Altman. 10/12: Clyde; The Everyothers. 10/13: Deni Bonet; Duncan. 10/14: Lava Baby; Andrew Vladeck. 10/15: Max Graham. 10/16: Mark Geary; Brian Kennedy. *95 Stanton St. (212-358-1633). $.*

B.B. King Blues Club & Grill—10/10: The Manhattans. 10/11: Travis Tritt. 10/13: Bernard Allison. 10/14–10/15: Phoebe Snow. *243 W. 42nd St. (212-997-4144).*

Bottom Line—10/11–10/12: John Hiatt. 10/14: The Rekooperators. *15 W. 4th St. (212-228-7880).*

Bowery Ballroom—10/11: Fenix; TX. 10/12: Booga Sugar; Getaway People. 10/13–10/14: Nashville Pussy. *6 Delancey St. (212-533-2111).*

Fez—Thursdays: Mingus Big Band. Fridays, Saturdays, and Sundays: Kiki & Herb, "Playing for Time." *Time Cafe, 380 Lafayette St. (212-533-2680).*

Hard Rock Cafe—In the surest sign yet that man cannot live by theme restaurant alone, the Hard Rock has added real live rock shows to go with all that memorabilia. 10/12: L.F. Ant; Amanda's Waiting. All ages, no cover; all shows starts at 9 P.M. *221 W. 57th St., bet. Seventh Ave. and Broadway (212-489-6565).*

Irving Plaza—10/9: The Flaming Lips. 10/11–10/12: Billy Bragg & The Blokes. 10/14: The Funky Meters. 10/16: Jurassic 5. *17 Irving Pl. (212-777-6800)*

Joe's Pub—An *intimate space that boasts the mos* eclectic booking in town. Expect everything fron torch singers to underground hip-hoppers tc New Age composers. Mondays: "Benefit," a downtown music revue. Tuesdays: "Original Roses" with D.J. Beverly Bond. Wednesdays: Reggae music with "Fever." Thursdays: Editors, scenemakers, and boldface names take their turns spinning their favorite records with the "Personality D.J. Series." Sundays: The deep-house-orientec "Love Bazaar" with D.J. MKL. 10/15: Howarc Fishman Quartet. 10/10–10/11: Patricia Barber. 10/12–10/14: Victoria Williams. 10/16: La La LaChiusa. *425 Lafayette St. (212-239-6200).*

Knitting Factory—10/9: New Bomb Turks; Zeke; Bantam Rooster. 10/10: Barbez. 10/11–10/12: Carla Bley. 10/13: Elliott Sharp. 10/14: Pere Ubu; Sue Garner; Rick Brown. 10/15: Screaming Headless Torsos; David Fiuczynski. 10/16: Tim Berne/Michael Formanek Duo. *74 Leonard St. (212-219-3055). $.*

Makor—10/10: "Songwriters Hall of Fame." 10/11: Alec Berlin Quartet. 10/12: Marc Ribot; Roy Nathanson; Curtis Fowlkes; Reuben Wilson; JT Lewis. *35 W. 67th St. (212-601-1000).*

Manitoba's—Mondays: Beat Rodeo. Tuesdays in October: "Hardcore" with *Misstress Formika.* Fridays, except 10/27: Adam Roth. 10/11: The Supertones; The Inch Worms. 10/12: Lancaster County Prison. 10/14: The Master Plan. 10/15: The Angstones. *99 Ave. B (212-982-2511).*

Maxwell's—10/9: Kick Out the Jams D.J. Series. 10/11: Horsey; Jam Yong. 10/12: The John Doe Thing; Mary Lou Lord. 10/13: New Bomb Turks; Zeke. 10/14: 12:01; Everlounge. 10/15: Hovercraft; Kinski. 10/16: Los Straitjackets; Laika. *103 Washington St., Hoboken, N.J. (201-653-1703).*

Mercury Lounge—10/9: Mascott; Astropop 3. 10/10: Sean Lennon; Paloalto. 10/11: Chuck Prophet; Western Electric. 10/12: Francis Dunnery. 10/13: The John Doe Thing; Mary Lou Lord. 10/14–10/15: Mike Watt. 10/16: Amy Correia. *217 E. Houston St. (212-260-4700).*

Rodeo Bar—10/9: Bruce Henderson. 10/10: The Camaros. 10/11: Bill Sims Jr. 10/12: Lucky 7. 10/13: Hugh Pool. 10/14: The Health and Happiness Show. 10/15: Leanne Westover and Strange Cargo. 10/16: Bruce Henderson. 10/17: Brian Mitchell. *375 Third Ave., at 27th St. (212-683-6500).*

S.O.B.'s—10/9: Release Party for Son Boricua. 10/10–10/11: De La Soul. 10/13: B-Side Players. 10/14: Ogans. 10/16: Jimmy Delgado; Master Timbaleros. *204 Varick St. (212-243-4940).*

Wetlands—Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 10/11: Danni Gee & Sugabush. 10/13: Seeking Homer. 10/14: Granian. 10/17: Inasense. *161 Hudson St. (212-386-3600).*

Clubs

Centro-Fly—Like Vinyl, Centro-Fly is hopping with big-name D.J. talent nearly every day of the week. Thursdays: "Subliminal Sessions" with D.J. Erick Morillo and occasional special guests like Armanc Van Helden and "Little" Louie Vega. The seconc Friday of every month: Long-running house party "N'Ice," which made an exodus from Baktun after more than a year at the meatpacking-district night spot. Third Friday of every month: House party "Con-fu-sion," also a refugee from Baktun, with big-name D.J.'s like Chicago's Pierre. Satur-

Photograph by Anders Goldfarb

days: Energetic house and big beat with "Plant." The last Saturday of every month, Plant presents D.J.'s Junior Sanchez and Roger Sanchez (no relation), two of New York house music's finest. Mondays: Frankie Inglese's retro soul, funk, and R&B party "Soul Kitchen." 10/19: Laurent Garnier. *45 W. 21st St. (212-803-7859).*

heetah—A jungle-themed club with a spacious dance floor and a small, yet powerful sound system. Thursdays: "Clique," where the socialite set grooves to hip-hop beats. Fridays: Blokes go crazy to trance and house at "GBH" ("Great British House"). Saturdays: Thumping tribal house and live percussionists at "Cherchez La Femme." Sundays: Nicky Siano of "Twelve West" joins "Boys Nite" D.J. Merritt for a brand-new party called "Mardi Gras." The emphasis will be on deep house and garage classics, so the promoters will provide bus service from that other Sunday house gathering, "Body & Soul." *12 W. 21st St. (212-206-7770).*

un—This sprawling, bi-level, warehouselike space doesn't book big-name D.J. talent, but it's got one of the coolest interiors in clubland, with huge projections of Japanese *anime,* a vertiginous yet comfy balcony area, and a seemingly gravity-defying D.J. booth. Best of all, Fun recently snagged the cyber-fetish party "Click + Drag" from the now-defunct Mother. *130 Madison St., under the Manhattan Bridge (212-964-0303). $5.*

imelight—The Limelight is officially back from the dead thanks to its powerhouse weekend nights which see the likes of Detroit techno icon Jeff Mills, the trance heavies of the "Gatecrasher" crew, and drum-'n'-bass D.J.'s of "Physics" grace the turntables. The mazelike club's renaissance comes just in time, as other megaclubs like Twilo have become uncomfortably packed, verging on the claustrophobic. 10/14: Adam Beyer. 10/19: Josh Wink. *660 Sixth Ave., at 20th St. (212-807-7780).*

lant Bar—"Plant" promoters Marcus and Dominique, known for their raucous big beat and house parties at Centro-Fly and the now unfortunately deceased Plush, now have a space of their own. Though the venue only recently opened, they've already snagged good promoters like Neil Aline (of "Respect Is Burning") and hosted amazing one-offs like a surprise D.J. set from Fatboy Slim. Best of all, there's no cover most nights. *3rd St. bet. Aves. B and C. (no phone).*

he Roxy—The cavernous Chelsea institution's deeply entertaining and mysteriously underattended Tuesday- and Wednesday-night roller-skating jam keeps boogie queens' wheels spinning till the wee hours. Fridays, beginning 10/13: The Roxy enlists D.J. Jason Ojeda for the relaunch of its night for the weekender straight crowd. Saturdays: Superstar D.J. Victor Calderone spins house for the Chelsea boys while hard-bodied go-go boys dance on the bar. *515 W. 18th St. (212-627-0404). $.*

hine—This downtown spot is now host to excellent, enthusiastically received D.J.-oriented nights as well as up-and-coming rock and dance acts. Mondays: "Giant Step Mondays" with the gloriously great D.J. Ron Trent. Tuesdays: "Prohibited Beatz," electronica in all its many and varied subgenres with D.J.'s Swingsett and Yoshi. Thursdays: Reggae and soul with "Mash Potatoes." Fridays: Hip-hop with D.J.'s Stretch Armstrong and Mateo. Saturdays: D.J. Greg Poole's dance-centric "Tremendous." *285 W. Broadway (212-941-0900).*

pa—The health-and-wellness theme (white walls, bathrooms designed to look like saunas) is thankfully mostly unobtrusive, and the crowd is thankfully not excessively chic. Spa promoter Steven Lewis maintains the kind of balance between office *zhlubs,* club kids, and A-listers he pulled off so nicely in the early days of the now-defunct Life. Wednesdays: "Big Bad Dodgy Disco," with New Wave and rock spun by D.J. Paul Sevigny. Thursdays: Superpromoter Erich Conrad's "Glam," with D.J. Jackie Christie. Fridays: Marc Ronson and Grandmaster Flash spin hip-hop and R&B for the A-listers at "Hollywood 2000." *76 E. 13th St. (212-388-1060).*

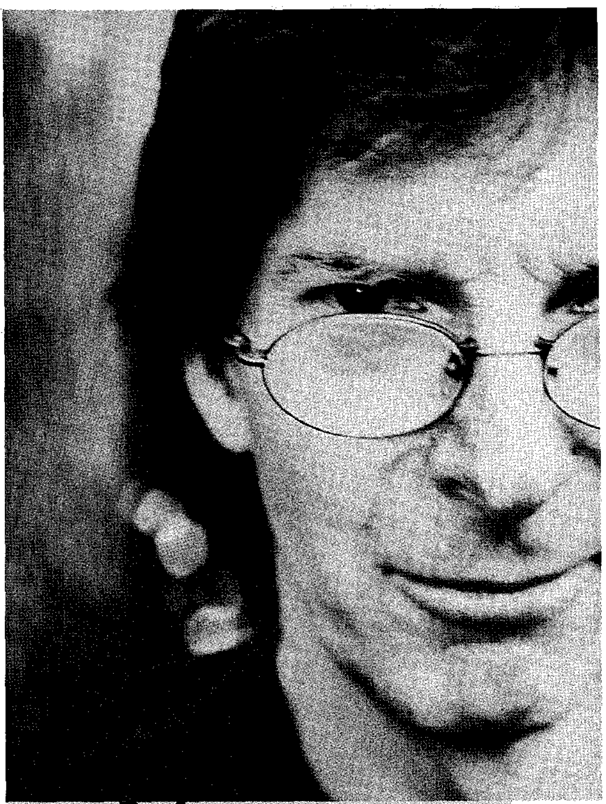
Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Twilo—Twilo is the superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Wednesdays: The upstairs lounge hosts hard house and techno with "2K Wednesdays," a low-key alternative to the frenzied Friday nights. Fridays: World-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: Aging club king D.J. Junior Vasquez spins for his bare-chested Chelsea-boy following. *530 W. 27th St. (212-268-1600).*

Upstairs at Studio 54—Thursdays, Fridays, and Saturdays from 10:00 P.M. to 4:00 A.M., Veruka's Noel Ashman and the ubiquitous Ronsons (Charlotte and Samantha, to be exact) take over the loungey upstairs space of Studio 54. Expect nods to the disco era, but the overall vibe will be upscale hip-hop and house. *W. 54th St. bet. Broadway and Eighth Ave. (212-517-4065). $20.*

Vinyl—Stripped of its liquor license, this once-hedonistic downtown space is now a dance-music purist's paradise and quite possibly the best club in the city. Wednesdays: "Little" Louie Vega spins at the relaxed, low-key (for now), dance-friendly (check out the break-dancers in the back of the room) house party "Dance Ritual." Fridays: Hard, trippy house (affectionately nicknamed "K-hole house" by its aficionados) from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now-legendary afternoon party "Body & Soul." Arrive early or you'll face a devastatingly long line at the door. *6 Hubert St. (212-343-1379).*



Performance

Lesh Is More

After a series of sold-out shows this spring, ex–Grateful Dead bassist Phil Lesh (pictured) returns to the Beacon Theater for seven shows of improvisatory jamming with "friends" Warren Haynes, John Molo, Rob Barraco, and Jimmy Herring. Recent shows have been heavy on Dead classics like "Terrapin Station," "Ship of Fools," and "Bertha." (See "Concerts.")

hotograph by Jay Blakesberg.

Jazz

"Jazz at Lincoln Center" presents: Duets on the Hudson—10/13–10/14 at 8: Jim Hall, guitar, and Scott Colley, bass; Joe Lovano, saxophone, and Gonzalo Rubalcaba, piano. *Stanley H. Kaplan Penthouse, Rose Building, 165 W. 65th St., tenth floor (212-721-6500). $45.*

"Jazz Insights: The Legacy of Charlie Parker"—Lecture and performance series hosted by Arnold Jay Smith. All lectures begin at 7:45. 10/10: Paquito D'Rivera. *The New School, 66 W. 12th St. (212-229-5783). $30.*

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: The Famous Duke Ellington Orchestra directed by Paul Ellington. 10/10–10/14: George Shearing Quintet. *315 W. 44th St. (212-581-3080).*

Blue Note—With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 10/9: Jimmy Bruno & Joe Beck. 10/10–10/15: Ray Brown. *131 W. 3rd St. (212-475-8592).*

Cajun—A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All-Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. *129 Eighth Ave., at 16th St. (212-691-6174).*

City Hall—Fridays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. *131 Duane St. (212-227-7777).*

Detour—With no cover and top-notch young players, this Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. *349 E. 13th St. (212-533-6212).*

Fourplay—10/13 at 8. *Town Hall, 123 W. 43rd St. (212-840-2824). $37.50–$60.*

Iridium—In the surreal basement across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Quartet holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 10/10–10/15: Andy Summers Trio. *44 W. 63rd St., across from Lincoln Center (212-582-2121).*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, jazz greats, and artists on the rise. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; and Sun. at 7 and 9. $15–$25 cover; $10 minimum. 10/9: The Steve Kroon Nonet. 10/10–10/12: Ray Mantilla & The Latin Jazz Tribe. 10/13–10/15: The André Previn Trio. 10/16: The Kendra Shank Quartet. *116 E. 27th St. (212-576-2232).*

Museum of Modern Art—Fridays, in addition to throwing its doors open for pay-what-you-wish night, MOMA also transforms its cafeteria into a (sort of) swinging jazz club. All shows at 5:30. The museum's Sette restaurant offers jazz Thursdays and Saturdays, 6–10. *11 W. 53rd St. (212-708-0480).*

Red Blazer—Mondays and Tuesdays: Sam Ulano's Jazz band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie &

Swing Band. *32 W. 37th St. (212-947-6428).*

Rose Center—10/13: Jimmy Heath Quartet. *The Rose Center is open until 8:45 P.M. Fridays, suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. Museum of Natural History, Central Park West at 79th St., American Museum of Natural History (212-874-3929).*

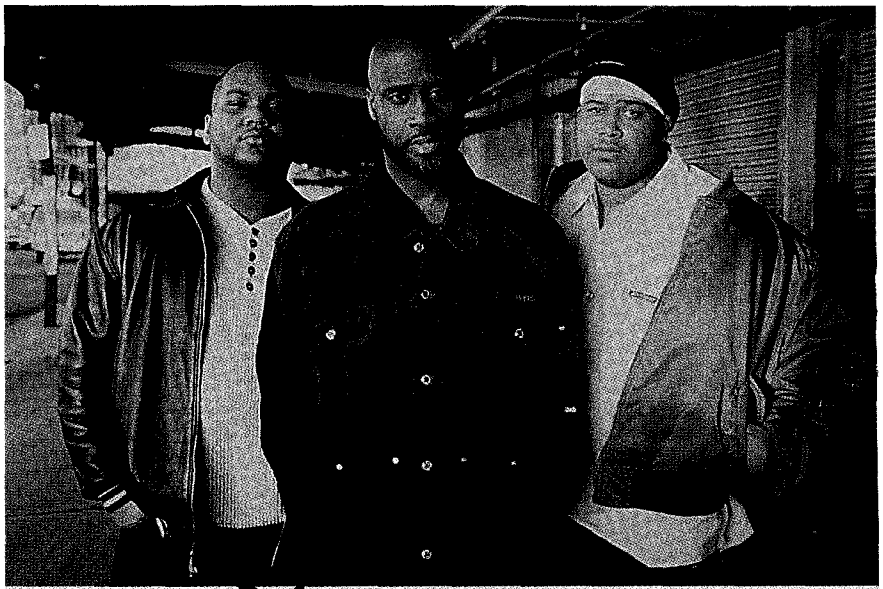
Showman's Café—Reopened right on 125th Street (though not, unfortunately, in its original location adjacent to the Apollo), the legendary jazz watering hole offers slow-cooked soul-jazz and funkified hard bop every night. No cover; two-drink minimum. *375 E. 125th St. (212-864-8941). $.*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. *183 W. 10th St. (212-929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 10/10–10/15: Louis Hayes Quartet. *88 Seventh Ave. So. (212-242-1785).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 10/10: Amy Allison; Michael Shelley; Laura Cantrell. 10/15: Tara Key; Tara Jane O'Neill; Tim Harris; Chris Brokaw. *107 Norfolk St. (212-358-7503). $.*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 10/10–10/15: Kenny Barron Trio. *178 Seventh Ave. So. (212-255-4037). $.*



Performance
Intelligent Life

De La Soul (pictured) may no longer represent the most potent threat to hip-hop's gangster-fueled superego, but the banner has been taken up by many, from the spiritually leaning Mos Def to the astoundingly clever, soon-to-be-big-time lyricist Xzibit. And the group's recent album, 'Art Official Intelligence,' while not as defiant as 'De La Soul Is Dead' or as inventive as '3 Feet High and Rising,' joyously celebrates the band's connections to the new school. In what should be a homecoming for the Long Island–bred trio, De La Soul takes over S.O.B.'s October 10 and 11. (See "Small Stages.")

Comedy

"Spin Cycle Comedy"—Comedy from Danny Cohen and Jodie Wasserman while you separate your whites and colors. Really. *King Size Laundromat, 178 Seventh Ave., at 20th St. (212-501-6016). Free.*

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8, 10, and midnight. *82 W. 3rd St. (212-477-1000).*

Carolines On Broadway—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. $12.50–$24.50, two-drink minimum. 10/9: John Priest. 10/9: "What Are You Looking At?" 10/10: "The Blue Collar Show." 10/12–10/15: Wendy Liebman. *1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. Through 10/15: Colin Quinn; Greg Giraldo; Gregg Rogell; Dave Attell; Godfrey; Andrew Kennedy. *117 MacDougal St. (212-254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).*

Gotham—A trendy comedy spot in the Flatiron district. Every Tues. and Sun.: New Talent Showcase; Wednesdays with Robert Klein. Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover. Two-drink minimum. 10/12: Gabe Kaplan. 10/13–10/14: Greer Barnes; Sue Costello; Kevin Flynn. *34 W. 22nd St. (212-367-9000).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, and 12:15 A.M. $12 cover. 10/13–10/14: Wali Collins; Tracy Esposito; Louis Raimey. *236 W. 78th St. (212-595-0850).*

Cabaret

Algonquin Hotel—The Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) Through 10/14: Maureen McGovern. 10/15: "Cavalcade of Cabaret" with Leslie Orofino; Joyce Breach; Ann Roberts; and more. *59 W. 44th St. (212-840-6800).*

Arci's Place—A Murray Hill–area Italian restaurant with an intimate cabaret space. Mondays at 8: Jim Caruso and Billy Stritch. Through 10/15: Karen Mason. *450 Park Ave. So., at 30th St. (212-532-4370).*

Cafe Carlyle—Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. $60. Through 10/14: Christine Andreas performs Tuesday through Saturday, at 8:45 P.M. and 10:45 P.M. *Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).*

Cafe Pierre—Tues.–Sat., singer-pianist Kathleen Landis celebrates her fourteenth year at the Cafe Pierre with a special program called "Fascinating Rhythms: 50 Years of American Popular Song and Jazz." Sun.–Mon., Nancy Winston sings and plays piano. $19 minimum; jacket and tie required. *Fifth Ave. at 61st St. (212-940-8195).*

The Carnegie Club at Carnegie Bar and Books—Fridays and Saturdays at 9:30 and 11:00: Sinatra impersonator Cary Hoffman, backed by Stan Rubin's eleven-piece big band. $20 cover; two-drink minimum. *156 W. 56th St. (212-957-9676).*

Don't Tell Mama—What better way to wind down afte an evening of overwrought Broadway fare than some understated cabaret? Fridays in October: "The Next Big Broadway Musical." Saturdays in October Ron Poole. *343 W. 46th St. (212-757-0788). $.*

Feinstein's at the Regency—Michael Feinstein' cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. $50 for show Tuesday through Friday; $75 for the early show on Friday; and $75 for shows on Saturday. Food and beverage minimums apply to all performances 10/10–10/21: Polly Bergen. *540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).*

FireBird Café—The theater district's newest post show snuggery, right next door to an overwrough Russian restaurant—steer clear of the Cossack dagger-toting doormen and you'll be fine. Set Wed.–Thurs. at 9; Fri.–Sat. at 9 and 11. $30 cover $15 minimum. Thursdays, Through 10/21: Sally Mayes. 10/10–10/11: Judi Connelli; Suzanne Johnston. *365 W. 46th St. (212-586-0244).*

Judy's—This cozy and friendly piano bar feature two performance spaces, a fine menu, and a weekly gig by Judy herself. 10/9: "Leer Mondays." 10/10: Colette Thompson. 10/11: LInda Fields 10/12: Tennie Leonard. 10/13: Go Mahan; Julie Rayburn. 10/14: Judy Kreston; Bianca Leigh 10/15: Susan Baum and Ray Hoffman; Helen Klass; Leslie Giammanco. 10/16: Leslie Anderson "Leer Mondays." *169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).*

Rose's Turn—Thursdays and Sundays in October, a 7: "Piano Bar Hello!" 10/11: Bab Machines 10/12: Jim Allen; Joan Keiter. 10/13: "Mock the Vote"; "Hopscotch: The NY Sex Comedy" "The Candy Comedy Hour." 10/14: Dewayne Snype; "Etc."; "The Candy Comedy Hour." 10/15: The Mike Van Allen Trio; Jim Allen. *5. Grove St. (212-366-9658).*

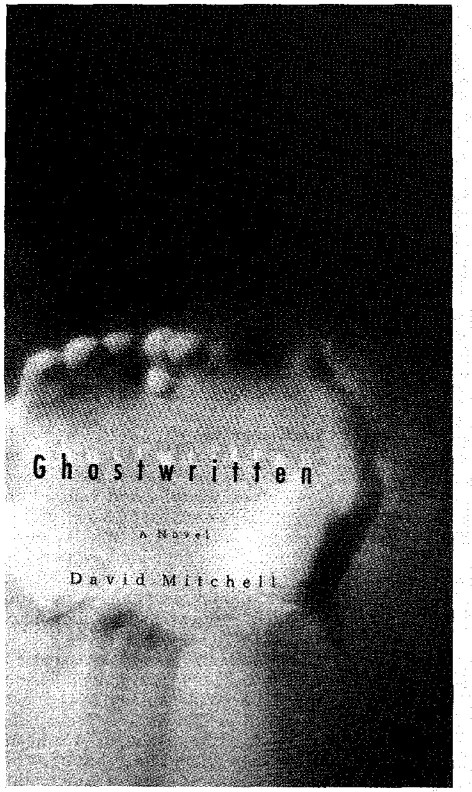
Photograph by Mo Daouc

the mix

David Mitchell...Alan Dershowitz...Tom Tomorrow

In Print

Have Pen, Will Travel



“New York City is the best place to end the world,” author David Mitchell says of his chosen setting for the near-apocalypse in his sweeping global novel *Ghostwritten*. “It's the Rome of our age.” Habitually quoting secondary sources, he pulls out a Leonard Cohen line: “It's the cradle of the best and the worst.” It's a striking choice for an Englishman who has never been Stateside and now lives in—of all places—Hiroshima (“as much home for me as anywhere I've ever been”). Clean-cut, soft-spoken, with a slight stammer on his esses, Mitchell began writing in earnest only after following a girlfriend to Japan at the age of 25. After writing an unpublished “long, bad first novel” and, later, three short stories set in Okinawa, Tokyo, and Hong Kong, Mitchell yearned for another change of scenery and, notebook in hand, spent six months backpacking through Europe and Asia. “Travel is one instance where being poor can give you a richer experience than being rich,” he says. After his trip, Mitchell found a way to connect those first three stories and invented still more characters and settings—a gangster's moll in St. Petersburg, a brilliant physicist in Ireland, a transmigrating spirit in Mongolia, and a few others—until he had a short-story collection that is actually a novel structured through coincidental cause and effect, a global meditation on fate. It's also an expression of his irrepressible wanderlust. “On an intellectual level,” he says, “you know that the exotic becomes the mundane. But on an emotional level you still believe there's an El Dorado somewhere over the next valley, or somewhere on an island you haven't heard of, or in the middle of a continent you haven't been to.” Mitchell first sets foot in New York on October 12, where he'll read from *Ghostwritten* at Barnes & Noble Chelsea.

BORIS KACHKA

John Leonard's TV Notes

he Wyvern Mystery (10/12 and 10/19; 9 to 10 P.M.; Channel 13), a gloomy adaptation of J. S. Le Fanu's 1869 horror novel, stars Derek Jacobi as the ruthless patriarch with a lech for his adopted daughter, the exceedingly blonde Naomi Watts, who will defy him to marry his dashing son, Iain Glen. And when Iain dies, there's the other son, a dissolute Jack Davenport, who has inherited so many monstrous family secrets that only the madwoman in the attic, Aisling O'Sullivan, can sort them all out with her knife.

First Target (10/15; 8 to 10 P.M.; TBS) is a sequel to *First Daughter*, in which Secret Service agent Mariel Hemingway saved President Gregory Harrison's daughter from terrorists. Except that Mariel wasn't available, so this time Daryl Hannah must save Gregory himself from terrorists who may have accomplices in high places, which high places include a new Sky Tram in the picturesque Pacific Northwest. And then there's Daryl—I mean another high place that's picturesque. On the other hand, beware of Ona Grauer in a killer bikini and whoever has the red telephone.

Yesterday's Children (10/15; 9 to 11 P.M.; CBS) stars Jane Seymour twice: first as the pregnant mother of a teenage son who has terrible dreams in New Jersey about an Irish mother of four children, abused in the 1930s by her alcoholic husband, and second, as an Irish mother in the 1930s who doesn't have dreams about the Jane in New Jersey. By the time Jane the First gets to Ireland and meets Hume Cronyn, Jane the Second is long dead. But with reincarnation being made to appear convenient, a family reunion is still possible.

The Rockefellers (10/16, 9 to 10:30 P.M.; 10/23, 9 to 11 P.M.; Channel 13) gives the *American Experience* treatment to our most famous plutocratic dynasts—owning everything from Standard Oil to Chase Manhattan to Attica—with a healthy latter-day emphasis on family guilt and good deeds. It is chastening to think of all that we would have missed—the U.N., Spelman College, a couple of national parks, Williamsburg, the Cloisters, the Museum of Modern Art—if the Rockys had made their money in an era like our own, when no apologies for rampant greed are necessary, when rapaciousness is something to be proud of.

Nuyorican Dream (10/16; 8:30 to 10 P.M.; Cinemax) is what Laurie Collyer saw during four years of following Robert Torres and his family around, a sort of Oscar Lewis with a movie camera. Robert's mother, Marta, came to New York City from Puerto Rico in 1968. Robert—an educator who is worried about money, depressed about his siblings (drugs, prison), solicitous of his nieces and nephews, and the apple of his hardworking mother's eye in spite of his sexual choice—is the only one of her five children to have graduated from high school, much less college. What we get is a portrait of refugees from poverty on the island now colonized by corporations finding more of the same on a more glittering island that is half corporate, half penal.

Radio Highlights

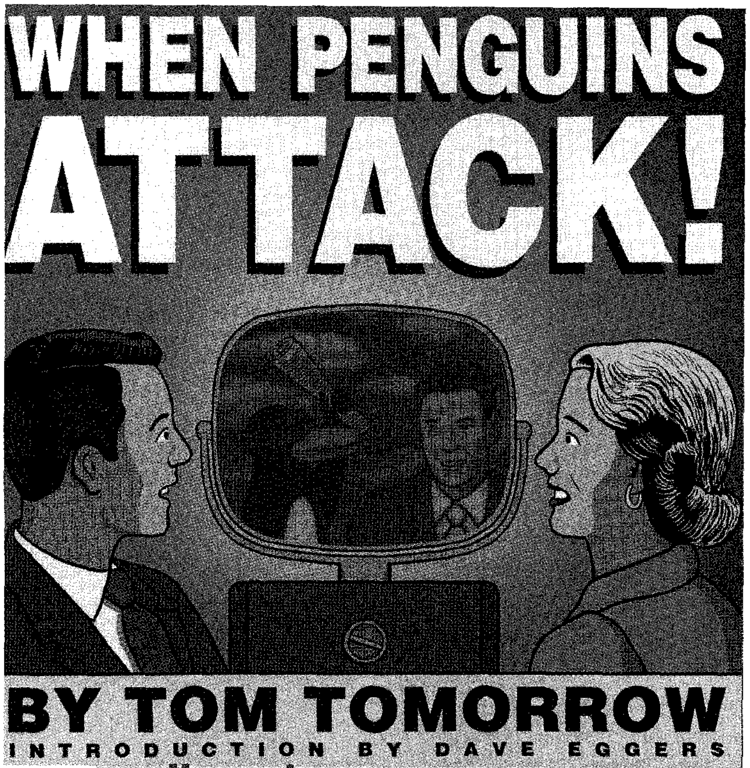
Casper Citron—10/14 at 10 P.M.: Author Richard Cohen discusses his book *The Avengers*—about the role of the Jewish partisans during World War II and their attempts to poison thousands of Nazis after the war. WOR radio, 710 AM.

Lectures and Panels

“The Anarchist Actions at the RNC & DNC”—10/10 at 7:30 P.M.: Tired of jackbooted thugs running your country? Come to the latest installment of the Libertarian Book Club's Anarchist Forum. Convention demonstrators from Philadelphia and L.A., as well as WBAI D.J. Dill Weinberg, discuss their tactics and experiences. Brecht Forum, 122 W. 27th St., tenth floor (212-979-8353); no set fee; donation requested.

“Latino Voices”—10/11 at 6 P.M.: The New York *Times* and *El Diario* sponsor this lecture panel of illustrious Latino writers, moderated by journalist Mirta Ojito and including Ana Castillo, Oscar Hijuelos, and Ana Veciana-Suarez. The AMC Empire 25, 234 W. 42nd St. (888-NYT-1870); $30.

Alan Dershowitz on “The Genesis of Justice”—10/11 at 7:30 P.M.: The high-profile sometime devil's advocate lectures on the Bible's relation to modern jus-



Happening

Tomorrow Never Dies

It's been thirteen years since Dan Perkins, a.k.a. Tom Tomorrow, launched 'This Modern World,' his cynical, Pop Arty political comic strip, in San Francisco. Five collections and almost 200 newspapers later, Tomorrow presents his latest book, 'When Penguins Attack!' (with an introduction by—inevitably—Dave Eggers), on October 12 at 7:30 P.M. at Barnes & Noble Park Slope.

tice as part of the UJA Federation's "Great Lawyers Series"—primers on how to be a good Jewish lawyer. Makor, 35 W. 67th St. (212-601-1000); $20.

Adam Gopnik—10/11 at 8:30 P.M.: *The New Yorker* columnist, fresh from his stint in Paris, gives a talk on "Lessons From Things" at an NYU Institute of French Studies colloquium. La Maison Française, 16 Washington Mews, at University Pl. (212-998-6844); free.

"Claude, Poussin, and the Arcadian Landscape"—10/13 at 6:30 P.M.: Jennifer Tonkovich, the Morgan Library's assistant curator for drawings and prints, talks about the painters and the library's concurrent exhibition. The Morgan Library, 29 E. 36th St. (212-590-0333); $5, free for members.

The Written Word

"The Life of Moravia"—10/10 at 7 P.M.: Celebrating the first English translation of *The Life of Moravia* and marking the tenth anniversary of Alberto Moravia's death; Alain Elkann and William Weaver are guest speakers. Three Lives, 154 W. 10th St. (212-741-2069); free.

Ernesto Quiñones—10/10 at 7:30 P.M.: Reading from his novel, *Bodega Dreams*, at Long Island University's Brooklyn Campus in the Library Learning Center, 1 University Plaza, Brooklyn (718-488-1050); free.

John Litell—10/11 at 7:30 P.M.: Reading from and signing his new book, *French Impression: The Adventures of an American Family*, at Barnes & Noble, 240 E. 86th St. (212-794-1962); free.

Mike Albo—10/11 at 7:30 P.M.: Reading from his debut novel, *Hornito (My Lie Life)*, at Barnes & Noble, 267 Seventh Ave., at 6th St. in Park Slope, Brooklyn (718-832-9066); free.

Etta Kralovec—10/12 at 7:30 P.M.: The co-author of *The End of Homework: How Homework Disrupts Families, Overburdens Children and Limits Learning* discusses and signs copies of her book at Barnes & Noble, 240 E. 86th St. (212-794-1962); free.

Tom Tomorrow—10/12 at 7:30 P.M.: Presenting his new cartoon collection, *When Penguins Attack*, at Barnes & Noble, 267 Seventh Ave., at 6th St. in Park Slope, Brooklyn (718-832-9066); free.

Lucy Grealy—10/13 at 7 P.M.: The award-winning poet reads from her first collection of essays, *As Seen on TV: Provocations*, at Housing Work Used Book Café, 126 Crosby St. (212-334-3324); free.

"First Loves: Poets Introduce Essential Poems That *Captivated* and *Inspired* Them"—10/13 at 7 P.M.: Carmela Ciuraru, the editor of this collection, reads along with some of her poets. Followed by a reception; business attire required. National Arts Club, 15 Gramercy Park South (212-475-3424); free.

Tours

"Hort and Mort Tour of Green-Wood Cemetery"—10/11 at 9 A.M.: Tour guide and horticulturist Jeff Richman, author of *Brooklyn's Green-Wood Cemetery: New York's Buried Treasure*, leads a five-hour intensive tour through Brooklyn's most distinguished (and surprisingly picturesque) cemetery, with an emphasis on its landscaping and diversity of flora. Meet at the Horticultural Society of New York, 128 W. 58th St. (212-757-0915); $55, $49.50 for basic members.

"Brownstone Brooklyn"—10/14 at 10 A.M.: A four-hour walk through four residential neighborhoods in Brooklyn, from Park Slope to Brooklyn Heights, with lessons in architecture, history, and more. Call 718-393-7537 for reservations and meeting place; $20 plus lunch.

Benefits

"'Come Out' . . . and Shop"—10/10, 6 P.M.: Loehmann's hosts an extra hour of shopping benefitin Gay Men's Health Crisis, with prizes and refreshments. Loehmann's, 101 Seventh Ave., near 16t St. (212-352-0856); free.

Christie's Benefit Photo Auction—10/11 at 6 P.M.: Ur Thurman and Ethan Hawke, along with Juli Brown, founder of "Room to Grow," co-cha this celebrity-studded event, which benefi Brown's organization—a nonprofit dedicated t monitoring the early development of impover ished children. Christie's, 20 Rockefeller Plaz (212-243-7300); $200 and up; includes cocktails

Rita Hayworth Gala 2000: "Beneath the Harve Moon"—10/11 at 6:30 P.M.: The theme party benefits the Alzheimer's Association. Princess Yasmi Aga Khan chairs; Claudia Cohen and Dr. Marti Citron are honored. Cocktails are followed b dinner, entertainment, and music. Waldorf-Astor Grand Ballroom, 301 Park Ave., at 49th St. (212 843-1712); $1,000 and up.

"Freedom of the Human Spirit Awards"—10/12 6:30 P.M.: The International Center for the Disabled hosts a benefit dinner and awards ceremony, honoring disability rights leader John Kemp and CIGNA Corporation CEO Edwar Hanway. The Plaza Hotel Grand Ballroom, Fift Ave. and 59th St. (212-585-6082); $500 and up

Events

Eleventh Annual Courage in Journalism Awards—10/1 from noon to 2 P.M.: The International Women Media Foundation presents four awards to femal journalists who have reported under extremel dangerous conditions in places like Burundi an Kyrgystan. Waldorf-Astoria, 301 Park Ave., at 49t St. (908-332-1100); $200 and up.

Gramercy Park Antiques Show—10/12–10/14 from 1 A.M. to 8 P.M., 10/14 from 11 A.M. to 5 P.M.: On of the largest antiques shows offers one hundre room settings of eighteenth- and nineteenth century European and American furniture, decorative arts, lighting, mirrors, and tons of othe ornaments. With a range of items at various price chances are you'll find something you can affor Call ahead about appointments and daily seminars. Sixty-ninth Regiment Armory, Lexingto Ave. at 26th St. (212-255-0020); free.

***"Hops for the Hip—Global Brews from Mesopotamia t* Williamsburg"**—10/12 at 7 P.M.: Young professionals are invited to the Jewish Museum to taste bee while listening to Brooklyn Brewery brewmaste Garret Oliver, Shmaltz Brewing Compan founder Jeremy Cowan, and food historian Sc Katz discuss the history of beer, in conjunctio with the exhibition "Drink and Be Merry: Win and Beer in Ancient Times." The Jewish Museum 1109 Fifth Ave., at 92nd St. (212-423-3224); $1

Second Annual Shamanic Circle Gathering—10/1 from 1 P.M. to sunset: The New York Drummin Circle invites you to "join our earth-honorin community and celebrate the spirit world. Com drum, sing, dance, journey, shapeshift, and mee indigenous shamans." The Great Hill, Centr Park bet. 103rd and 106th Sts. (212-533-0909 free or make a donation.

GAME WEEK

HOME ● AWAY ●

	MON	TUE	WED	THUR	FRI	SAT	SUN
GIANTS							DAL FOX 1 P.M.
JETS							NE CBS 4:05 P.M.
RANGERS			MON MSG 7 P.M.			PIT MSG 7:30 P.M.	
ISLANDERS			TOR FSNY 7:30 P.M.			CAL FSNY 7 P.M.	
DEVILS					OTT FSNY 7 P.M.	ANA METRO 7:30 P.M.	
	10/9	10/10	10/11	10/12	10/13	10/14	10/15

Exhibition

The Butterfly Conservatory: Tropical Butterflies Alive in Winter"—Through 5/28/01: One of the Natural History museum's most popular exhibitions returns this week with its hundreds of multicolored species and peak-of-summer stickiness. The Hall of Oceanic Birds, the American Museum of Natural History, Central Park West at 79th St. (212-769-5200 for advance reservations); $15, $11 for students, $9 for children, including museum admission.

Sports

ew York Road Runners Club Events—"Staten Island Half Marathon," 10/15 at 9:40 A.M.: The final 13.1-mile leg of this five-borough series. Starts near the Staten Island Ferry Terminal. "Kurt Steiner 5K and Youth Run," 10/15 at 11:30 A.M. (women), noon (men), and 12:30 P.M. (youth): A cross-country run through the Bronx's Van Cortlandt Park. Visit www.nyrrc.org or call the NYRRC at 212-860-4455 for directions, registration, and other information on these and other events.

our de Bronx—10/15: More than 2,000 cyclists are expected to turn out for this sixth annual free race. Starts either at 10 A.M. in front of Metro North's New York Botanical Garden stop (200th St. at Kazimiroff Blvd.) or at 10:45 A.M. in front of the Bronx County Courthouse (851 Grand Concourse, at 161st St.); you can choose a 25- or 40-mile ride. Helmets will be given away to the first 150 kids 14 and under to check in at either starting area. For more information or to register, call 718-590-3499 or visit www.tourdebronx.org.

Happening **Hear the one about the defense lawyer who studied the Bible? Alan Dershowitz—Simpson Dream-Teamer, Harvard professor, Torah scholar—discusses his latest book, *The Genesis of Justice* (about God's learning experiences in *His* first book), on October 11 at the Makor center, in the second installment of the center's "Great Lawyers Series," a forum on law and Judaism co-sponsored by the UJA-Federation.**

hotograph by Stu Rosner.

Wolff *continued from page 36*

The children have begged off (with that look that you cannot, dare not, refuse), and the wife is comatose as we roll into the postgame commentary. It seems to me that Jeff Greenfield et al. should have been home with their families, too. They all could use a dose of practical family reality. Instead, they go with the professional harrumph. They must treat this event as though it were meaningful and coherent and instructive, even if it patently is not. Here's the root of the conspiracy: The candidates endeavor to avoid meaning and coherence and responsiveness (that would require spontaneity, genuine thinking on your feet, actual arguing), knowing the media will give them credit for that anyway.

The immediate sweeping assessment—I'm flipping up the dial from head to head as the wife sleeps—is that Bush won. "Well, he held his own . . ." "He just came across . . ." "In the end, people walk away from a debate with a general feeling . . . well, they held their own . . . which favors Bush."

It was, I daresay, scripted ahead of time to go to Bush. That is, win or draw, it would go to Bush. No blooper, then Bush.

The other possible analysis, that we had learned nothing, that we had heard 90 minutes of repetitive press releases, canned lines, and old boilerplate, that both men seemed insincere, charmless, and physically unattractive, was not a possible interpretation.

Even the *Times*, although reluctant to dub a winner, still treats this like a genuine discussion over issues and approaches. It's a media thing—we know what they mean even if they haven't said what they mean.

No one, however, is willing to do the no-clothes analysis.

No one is willing to say this is abusive to the television audience if not the body politic.

Jim Lehrer is the principal, and Gore and Bush are the lame guests who have been invited to be speakers at the assembly (perhaps they're representatives from the police department or are here to talk about fire safety or CPR), and the news media are all the teachers. Nobody, on pain of losing his job and standing in the community, is able to say to us, the students, *What a waste of time, what a crock.*

"I can't do that again," said my oldest, darkly, as she went off to school. "Don't ever make me." ▬

E-mail: michael@burnrate.com

Solutions to last week's puzzles

I	■	S	■	H	■	S	■	U	■	P	■	A	■	S
N	E	P	T	U	N	I	A	N	■	L	I	N	G	O
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Tara Pepper
In Concert

Robin Raisfeld
Restaurants

Children's Events

Tell Me a Story, Mon—Jamaican performance artist turns storyteller at the Kitchen. On 10/14 at 1 P.M., Thomas Osha Pinnock invokes Island tradition in his **REGGAE BOOGIE TALK SHOW** as he regales the crowd with original stories of well-known characters. Admission is $10, $5 for kids. At 512 W. 19th St. (212-255-5793). ●

Joe Cool—Thanks to the genius of Charles M. Schulz, readers of his "Peanuts" comic strip will inevitably find a character to relate to. Poor Charlie Brown, bossy Lucy, cool Snoopy, intense Schroeder, and all the others are part of a new exhibit at the Children's Museum of Manhattan that illustrates some of childhood's important lessons. **GOOD GRIEF** goes through 10/2001. Admission is $6, $3 seniors, free to kids younger than 1. At 212 W. 83rd St. (212-721-1223).

Sa'alem—Jump aboard a magic carpet to a far-off Arabian kingdom. The New Victory Theater presents **ARABIAN NIGHTS**, where the brave Scheherazade must distract the evil king with tales of singing trees, man-eating goblins, secret caves, and quick-witted maidens. The show blends inventive theatrics, simple props, and live music to create a spine-tingling 1,001-night adventure. Through 10/22. Tickets are $10–$25 and can be purchased from TicketMaster at 212-239-6200. At 209 W. 42nd St. ●

Great Pumpkins—Skip the greengrocer and let the kids pick out their own pumpkins at White Post Farm's annual **FALL FARM FESTIVAL**. On weekends through 10/29, from 10 A.M. to 4 P.M., kids can take hayrides and pony rides, get lost in the cornfield maze, and watch any number of musicians and magicians show their stuff. Plus, the farm has a couple hundred animals that can be kid-handled and fed. Admission is $8. The festival will also be open on Columbus Day, 10/9. At 250 Old Country Rd., Melville, Long Island (631-351-9373).

True Love, Bionic-style—In a tale that pairs an astronaut with the Bionic Woman, crimes are solved, and a search is under way for Bigfoot. Ya can't make this stuff up, folks. Oh, never mind—yes you can. **SIX MILLION DOLLAR MUSICAL** is an original production by two private-school educators who work at satirizing their students and fellow faculty. 10/12, 10/14, 10/19, and 10/21 at 7 P.M.; Saturday shows are repeated at 9 P.M. Tickets are $15. At the Producer's Club, 358 W. 44th St. For reservations, call 212-685-3087.

Suit Up—Take to the pitcher's mound, try your hand and foot at mountain climbing, or bobsled without ice. At the new **SPORT** exhibit at the New York Hall of Science, kids can discover the science behind a bevy of sports. Learn about angular momentum in the ice-skating display. "Physics Meets Physiology" is a 50-meter wheelchair race. Even check out how knee surgery is done—and lots more. Through 1/7/01. Admission is $7.50, $5 fo seniors and kids 4–17. At Flushing Meadows Corona Park, Queens (718-699-0005).

Are You There, God? It's Me, Theatreworks—For the season opener, Theatreworks/USA enters the live-performance fray with Judy Blume's **SUPERFUDGE**, musical about an 11-year-old boy who must babysit his kid brother when the family moves fro New York City to a suburb in New Jersey. (This pla is not billed as a horror show.) Performances ar 10/14–10/15 and 10/21–10/22 at 12:30 P.M. Tickets are $19. At the Auditorium at Equitable Tower 787 Seventh Ave., at 51st St. (212-627-7373).

Playing Communication Games—Turn off the TV, clos the newspaper, and get off the phone. It's time t get to know the family. **CHATTER MATTERS**, a ne game from Mattel, fosters communication throug thought-provoking questions. Players are aske about themselves, their families, and their activities Questions often promote laughter and dig up interesting family history. (Do you know where you parents met?) Play includes doodling, drawing, an scavenger hunts. At toy stores nationwide.

Baby Grands—In an **INTERACTIVE PIANO RECITAL**, virtuoso pianist Jeffrey Siegel explains how Moza took a popular French nursery rhyme, "Twinkle Twinkle, Little Star," and wrote a clever variatio that goes from playful to sad to triumphant. Siege embellishes the music with stories and demonstrations and allows time for questions and for cookie and cocoa, which follow the concert. A little Jopli and Gershwin are thrown in for good measure 10/19 at 2:30 P.M. Tickets are $10. At the 92n Street Y, 1395 Lexington Ave. (212-996-1100).

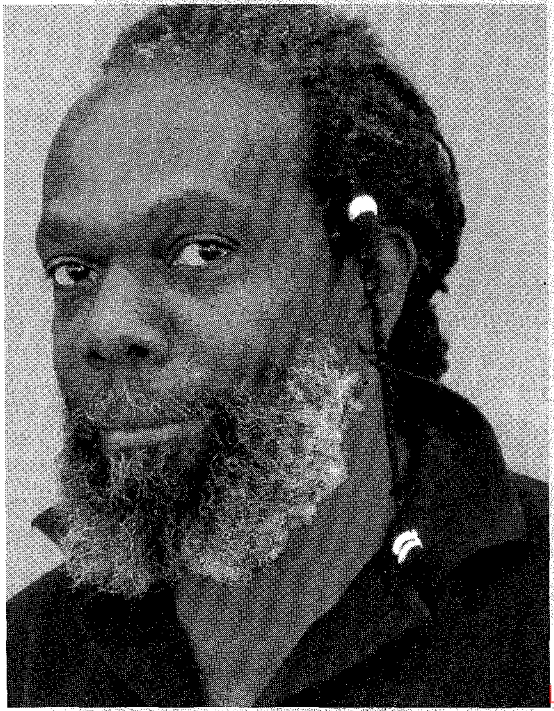
Haunted Houses With Bees—It's almost time for th season of goblins and goodies. On 10/15, th **ALLEY POND ENVIRONMENTAL CENTER** offers up a da of bumblebee costume design at 10 A.M. an haunted-graham-cracker-house building at 1 P.M The costume class is $10 and includes stripes wings, antennae, a snack, and a nature walk. Hous building is $12. At 228-06 Northern Blvd., Douglaston, Queens (718-229-4000). ●

Making Art Downtown—**FAMILY ART WORKS**, a fre Sunday art-activity workshop for parents, grandparents, caregivers, and children, starts its season a the Educational Alliance Art School. The project are designed for all ages as families share skills an go home with a new piece every week. The workshops, which go from 1 P.M. to 2:30 P.M., ru through December and include snack time. Reservations are strongly suggested, as space is limited. A 197 East Broadway (212-780-2300, ext. 316).

Happening

Here's the Story

Sitting under a mango tree in the Caribbean, one can feel a warm evening breeze sending branches swaying as moonlight dances up and back along the lush grasses. The conversation is spellbinding, and every sense is ignited. Is it a romantic stay at Hedonism? A reality-TV sequel? Perhaps—but it's also how Thomas Osha Pinnock grew up in Jamaica, where family and friends gathered for nightly entertainment. "Everyone had a chance to share their stories," says the storyteller, whose middle name is Yoruba for "a gathering of the gods." "Part of the tradition is, you hear a story, you pass it on. You develop that ability." On October 14, Pinnock brings those stories to the Kitchen. Aptly named the Reggae Boogie Talk Show, the program will center on the dreadlocked Pinnock (pictured) as he recites original tales with rhythmic chants, primal calls, and the accompaniment of a didgeridoo, the Australian Aboriginal reed instrument created from the limb of a eucalyptus tree. One story, "Mr. Bongoman," tells of a father who teaches a lesson to his young daughter about the importance of hard work. Two other fables star well-known Jamaican characters—Anancy, a trickster spider, and Nanny, a beguiling freedom fighter. The values communicated in these tales, says Pinnock, have sustained Africans on their journeys throughout the diaspora. And in his warm, singsong Island style, Pinnock invites all to "come and listen with a curiosity and learn a different perspective of life and how it affects all of us." No problem, mon. (See "Children's Events.") **SUSAN AVERY**



Ground Rules:

● = free

● = now or never (one-shot deal or final week)

Photograph courtesy of Thomas Osha Pinnock

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ASK LALA

Live / Work Space

I'm looking to purchase a loft in Manhattan for use as possible live/work space. Where do I start and what are some of the issues I might encounter along the way?

Many lofts in New York are former commercial buildings that have been converted into residential space. Because most lofts were not originally designed as residential space, the buildings in which they are found rarely have doormen or concierges (despite what you may have seen on "Friends" or any other TV show). As large, open spaces that usually spread over a minimum of 1000 square feet, lofts are most prevalent in the downtown area, particularly in Soho. They often feature high ceilings and/or columns in a wide variety of architectural styles.

There are some restrictions that may apply to those wishing to live and/or work in lofts in New York. Certain loft spaces have been set aside by the city as lower-cost housing for people making a living as artists. Prospective buyers for these apartments must be certified by the city as AIR (Artists-in-Residence). Also, some co-op buildings with loft spaces may not permit businesses, because of the safety concerns raised by high traffic of non-residents in and out of the building.

The best areas to find these lofts in Manhattan are the Village, Meat Packing District, Soho, Tribeca, Nolita, Noho and the Flatiron District. Chelsea and the Garment District are the newest up-and-coming locations with developments and conversions featuring such apartments. Diane Waller of Ashforth Warburg (212-327-9600, www.awany.com) suggests checking out the various real estate web sites, taking a few virtual tours, and getting the lay of the land. Bonnie Lurie, also of Ashforth Warburg, explains that "it's best to have a concept of what you plan to do with the space," since the potential uses for a loft are so varied. Once you've nailed down the areas you'd like to look in, get your finances in order. Determine how much of a down payment you'd be able to afford, and get prequalified by a mortgage broker. Says Brenda Spencer of Spencer Realty (212-661-9440, www.spencerny.com), "Because some loft buildings tend to be on the older side, make sure that the unit you're interested in will be able to accommodate your planned wiring needs - electricity, telephone and Internet connection. Most recent loft conversions have taken potential wiring needs into account. However, it's still a good idea to check."

Living and working in the same space also present a number of complications when tax time rolls around. Be sure to verify with your accountant the deductibility of expenses. If you do plan to deduct mortgage payments based on your use of the space for your business, be sure to define very clearly the physical area in which you plan to work, and if possible, maintain that space separately from your living space. "Living in a loft downtown is a way of life" says Reza Namazi (212-431-0725, www.rezanamazirealestate.com), one of Soho's most prestigious brokerage firms and art galleries.

LaLa Wang has been helping to connect renters, sellers, landlords and brokers since 1993. For more expert advice or to ask a question, email LaLa at asklala@mlx.com

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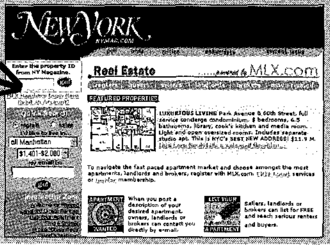

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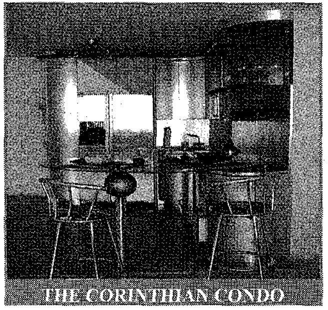

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E. 60s
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Full-time drmn condo. E/exp., hi beamed ceil, sep kit, sep dressing room, dbl Frnch drs, 3 lg clsts, elec incl 450 sf, 24 mo, Cats allowed. $2900. No bkrs, pls.
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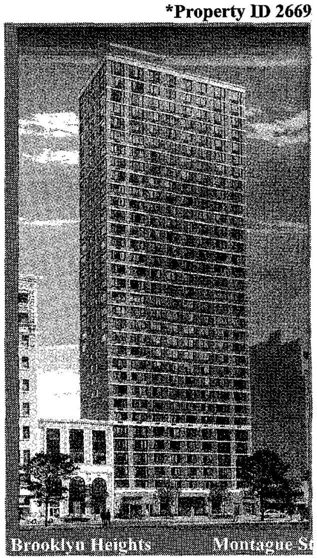

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Property ID 2634
78 Street E 205/3rd Ave Lux Bldg
Pre War Conv. 2 w/WBFP
Newly Reno, Orig. Dtl, wood floors
Ask: $489 For Sale by **Owner**
H: 212-249-8332 W: 212-314-5551

Property ID 2639
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Property ID 2684
77th E *First Time Offer!*
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$295K **Sawyer Smith**
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Property ID 2646
84th St., 220 East Lux Drmn
SUNNY LARGE ALCOVE
Open city view, triple mint condition, new kitchen, hardwood flrs, brite,hi floor,
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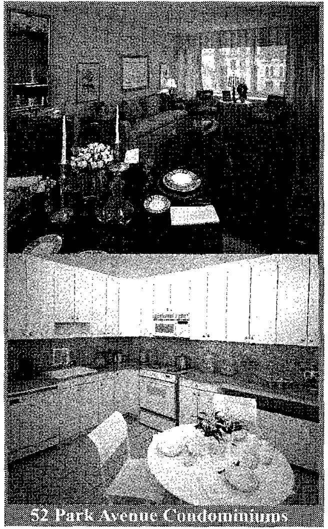

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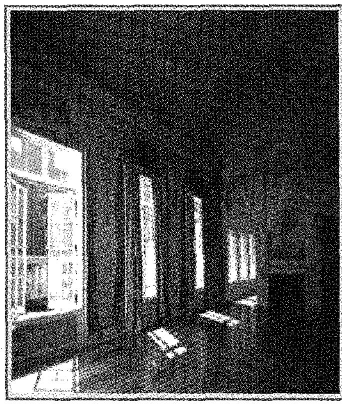

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900 sqft, Jr 4, heart of GV, South expo., wall of wndws, Din/Office Area, Great Woolworth bldg & Mercer st. views, Gallery Kit, lots of clsts space. Extra lrge LR, MT only: $885 **Flori Saban**
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below houston

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Jan@epropertygroup.com **Jan Sasson**
E Property Group 777-9500 x201

financial dist/ battery park

Property ID 2661
Wall St. Area Liberty Tower
P/ W LANDMARK CO-OP
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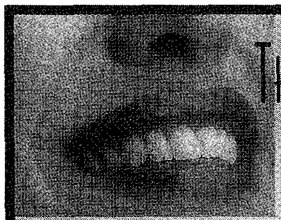

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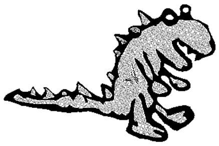

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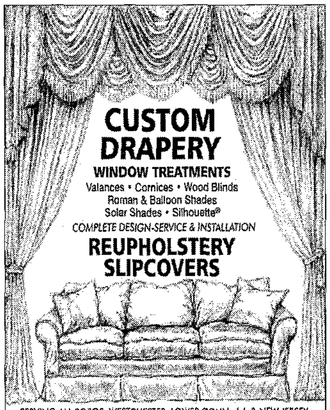

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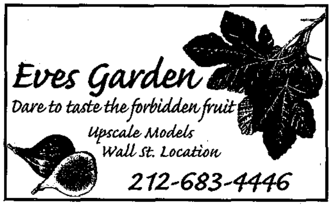
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Socialite—Seeks comparable gentleman (50-70), who appreciates a lady who is elegant and proper yet sexy and passionate. Note/photo a must. 5424 ✉

Bright, Cultured, Refined—Jewish professional female, 30, seeks like male - enjoys travel, tennis, the arts, hiking, books, city and country settings. Looking for warm heart, gentle strength and active mind. 5408 ✉☎

Handsome Jewish MD-Surgeon—Classy, 45, marriage-minded, well-established, romantic, worldly, mensch who wishes to share life's adventures with a vivacious, shapely, intelligent, affectionate, stylish lady. Photo, please. 5440 ✉

Looking For A Joe Lieberman—I am a Jewish widow, very pretty, chic, petite, professional. You are handsome, successful, athletic, 55-65. Photo/phone. 5435✉☎

Model Beautiful (Really)—35, 5'7", 124 lbs, and tired of getting asked out by 28-year-olds (really). I have broad and varied interests. I am an Ivy MBA and former company president. I am also traveled, extremely cultured, curious, very athletic, stylish, and a genuinely good person. Seeking one amazing man with similar qualities (32-45 and 5'10"-plus). You should be attractive, very accomplished, charismatic, highly intelligent, fun, and both warm and generous. I am Jewish but you needn't be. Note and recent photo, please. 5428 ✉

LA/Central Park South Model—Attorney/investor - stunning, glamorous, chic, slim, long blond hair, great legs, killer smile, dazzling wit. Loves arts, restaurants, travel, theater, film, cabarets, horses, Europe. Seeks tall, lean, handsome, clean-shaven, patrician, highly successful, generous, monogamous jet-set gentleman, 40-60. 5394 ✉☎

Single White Christian Female—Mid 30s, green eyes, seeking single white male, 33-39, for committed relationship. The person I am interested in meeting must be independent, attractive, professional, fun and spontaneous. He should be free of past baggage, and comfortable in his own skin. I am fiercely independent, and have varied interests. I've worked through the demons in my life, and I'm ready to enter a committed relationship. NYC. Note and photo. 5427 ✉ ☎

Beautiful, Slender, Fun-Loving—Sophisticated, blue-eyed brunette, upper East Side woman, who is as comfortable hosting a party as going to one, culturally stimulating, is looking for a man, 59-68, with a zest for life and a sense of normalcy. Photo/note. 5391 ✉☎

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Upper West Side And Quogue—Englis professor, 60ish, widow - slende elegant, attractive and funny (ever one says they are, but my friends thin I really am), seeking friendshi adventure, laughter, love, etc. 5426 ✉

Writer-Filmmaker—Hard-working, 4 5'11", 175, handsome, fit, seeks woma of means for love and marriage. 5404 ✉☎

Attractive, Slender—Caring lady, Asia 30, seeks mature, family-oriented, since gentleman. Photo/phone. 5403 ✉

Ruggedly Handsome Cardiologist– Funny, 40-something. I love tenni basketball, fine theater, movies, romant dinners. I'm searching for a beautifu buxom, voluptuous woman with sparklin eyes and an incandescent smile, for a extraordinary relationship. No rep without full photo. 5415 ✉

NJ Gal—51, opera, movies, skiin looking to meet man, 49-60, for healt relationship. Note/photo, please. 5413 ✉

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Continued from previous page.

ofessional Woman—40ish, never arried, seeks male companion for aring of interests. 5405 ✉☎

nsuous, Creative, Very Attractive—fluent female has everything except mate. Seeks CEO/MD/lawyer type, plus, not afraid of romance or mmitment. 5416 ✉☎

t's Be Each Other's Better Half—sh-Catholic woman, 45, single, successful, Rubenesque, looking for a man o may not have abs of steel...but has a art of gold. Photo/note, please. 5398✉

cretly Tender, Financially Astute—an make you smile", brilliant Jewish an - needs warmly attractive, deeply tuitive, gentle, self-reliant, happy, sexy anhattan woman, 32-44, for glamorous e, emotional riches, sharing. 5400 ✉

andsome, Retired PhD—62, 6', trim, J, savors the arts, home and hearth. eeks bright, pretty, slim NJ lady. ote/photo. 5411 ✉

are To Fall In Love Again—Very tractive female, 53, with full heart, kind ul, avid intellect, seeks male companion r loving, caring relationship. 5433 ✉☎

indness, Intelligence, Integrity—oman of substance (attractive, fit, ychotherapist, 53) seeks warm, smart an with social conscience. 5417 ✉

ay White Female—45, professional, tractive, romantic, eclectic interests, eks cute, fun, intelligent counterpart. I preferred. 5432 ✉ ☎

andsome Attorney—40, Jewish, seeks eautiful, athletic, intelligent female, -35. Letter and photo. 5395 ✉

eady To Love Again—I am very pretty, ry successful, very (?), professional oman in her 40s - very health-conscious, great shape and mother to a wonderful tle girl. Would like to share our charmed fe in the city and country with a umorous, handsome professional man nder 55 - politically progressive and kind. t's see if we share interests. 5402 ✉☎

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European Woman—44, slim, fit, witty, multilingual, loves animals. Seeks quality man, 55 top. Photo/note. 5423 ✉

Cosmopolitan—Accomplished, engaging, very attractive, young 50, size 8, 5'4", no kids. Bright and up-front yet perceptive and gentle. Seeking professional, secure and sensitive man who is confident and informed. Enjoy NYC, arts, dancing, outdoors. NYC or north Jersey area. 5407✉

Beautiful, Down-To-Earth—Entrepreneur - slim, sexy, energetic 33-year-old brunette, with sparkling brown eyes and a personality to match, incredibly sweet, with a huge heart and great sense of humor. Loves family, friends and fun times. Seeking Jewish professional male, 33-40, who is warmhearted, intelligent, funny and sincere. Photo/note/phone. 5393 ✉

Stunning, Jewish, Young 56—Redhead with radiant smile that can be seen across a room. great personality, spontaneous, love to travel, fun to be with, looking for Jewish, attractive, successful, youthful counterpart, age appropriate, who will be my best friend and lover. Photo/note, please. 5431 ✉

Merry Widow Seeks Mate—I'm a pretty, well-to-do Jewish woman, mid 50s, well-educated, active life style. I love travel, theater, tennis, Philharmonic, Met opera and dining out as much as family life and entertaining at home. I'm seeking a loving, romantic relationship with a like-minded Jewish widower, 56-69. 5421 ✉☎

Dynamic, High Profile Publisher/Writer—In adult entertainment industry, published in numerous publications (Forbes, Playboy, Penthouse and New York Times), is available for fun relationship with an attractive woman, late 20s-early 50s. Not looking for a one-night stand; rather seeking fun times with an intelligent, adventurous individual who is not intimidated by a controversial public figure. I have four homes, travel widely and enjoy movies, theater and fine dining at Pastis, The Homestead and Bice, but also enjoy Katz's, Jackson Hole and 2nd Avenue Deli. No photo, no reply. 5434✉

Handsome, Fit, Successful, Kind—Lawyer, 36, with a good sense of humor, seeks pretty, funny, smart professional for a lasting relationship committed to fun and soulful endeavors. Photo. 5396✉

Nice Gay Guy—Fit executive, 44, 145 lbs, 5'6", white. Enjoys life, NYC, travel, arts, books, friends. Down-to-earth. Healthy, nonsmoker, live/works NYC. Looking for same. 5420 ✉☎

Greek Gentleman—55, 5'9", never-married, living in Greece, seeks honest, tall female, 5'7" and taller, probably having light blond hair, who would like to live in both countries - for marriage and family. Send photo/phone. 5397 ✉

Catholic Male—Early 40s, would like to meet an attractive and honest female for love and marriage. 5392 ✉

Outdoorsy Man—54, writer and wilderness guide, tall and thin, grey-bearded, nice-looking, warm, eco-concerned. Seeks attractive, self-aware, loving, spiritual woman who's passionate about nature, for lasting relationship. Photo, please. 5425✉

Curvaceous, Vibrant And Sensual—Female, 38, Jewish, professional - with looks, charm, warmth, smarts and loyalty. I would like to meet an educated Italian or Jewish man (35-45) of business or professional mind, with good dark looks and height, confidence, warmth and a strong desire to make a connection. Note/photo appreciated. 5410 ✉

Quality Woman—Tall, attractive, active, 40-year-old Italian-American professional, with generous spirit and loving heart, seeks warm, bright, fun(ny), sensitive man for life together. Sailing skills a plus, but willing to teach. Note/phone. 5401 ✉

Seeking Secretarial Type—(212), single white male, 49, attractive, fit, nice eyes and hair, smart, secure and sincere, who enjoys music, dancing, quiet evenings, seeks forever with single, attractive, petite, (212) or (718), American white female, 40-49, with a mild, pleasing personality. Photo appreciated. 5399 ✉

A Friend For All Seasons—Vibrant, 55ish, savvy lady, fit, humorous, adventurous, athletic, seeks Jewish, adventurous soul mate, 45-60, who could make me laugh at it all. 5429 ✉☎

Successful, Attractive Harvard MBA—Male, 32, with diverse cultural and athletic interests, seeks Asian/white woman. 5414✉

Class Act Looking For Co-Star—Vivacious, beautiful, interesting, romantic, 5'5" lady in (212)/Boca, seeks mensch, 55 plus, lover of all things cultural, ready to travel and enjoy the best that life has to offer together. 5422 ✉☎

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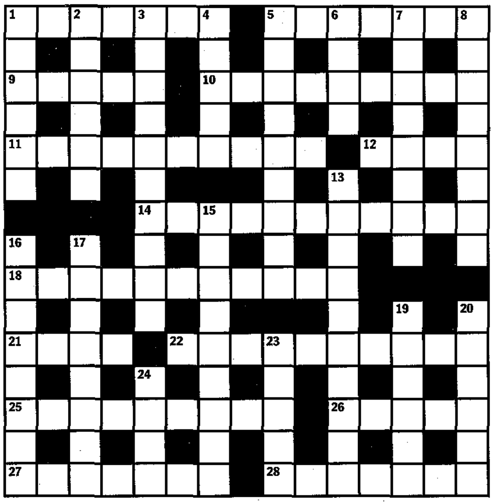
The 'Guardian' Crossword

ACROSS

1 Baddy in 5 down: I account him nothing. (7)
5 Footsore horse? It's a hand-to-mouth job. (4,3)
9 Round I fly from Rome with a moulding. (5)
10 Round with the last half first. (9)
11 Time article about situation of wartime internee. (5,5)
12 Low average. (4)
14 Use other door if exchanging Euros is going up your nose. (11)
18 Too sexy lives flaunted outside church. (11)
21 24 23's servant said he hadn't slept one. (4)
22 Hitler exposed in forgery as being kind and protective? (6-4)
25 If our turn is interposed, tidy part of church. (9)
26 Hardy's heath, say, on Russian river. (5)
27 Thy girl out of order? Not so. (7)
28 Dead? Yes, possibly: going to cry? (3-4)



DOWN

1 I doctor information derived fron down. (6)
2 Fool to end diminished, headless fact, in 5 down. (6)
3 4 on the Circle Line don't use engine in Africa. (5,5)
4 Blackbird with tip of bill under river. (5)
5 Play percussion instrument loudl the piece having four sharps. (9)
6 A large number will float. (4)
7 Shifter of property on a belt? (8)
8,13 Forbidden by men, less vacillatio said 1 across. (8,2,2,6)
15 0–6 level terms? That's for the birds. (9)
16 No drink? We looked for a Spoonerism. (3-5)
17 Making 14 give tongue without money. (8)
19 Drunk on 21? (6)
20 Drink obtained by consent. (6)
23 See 24.
24,23 1 down's spouse's activity in lette to America. (9)

'Agonizing About Aging II': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 Spielberg shark movie
5 Moving about
10 Victorian, e.g.
13 Subsides, as the tide
17 Here's Howe
19 Title for Macbeth
20 "I've —— Gal in Kalamazoo"
22 Diagnostic film
23 Now it takes twice as long ——
26 Teller's partner in magic
27 Hog habitat
28 High dudgeon
29 Island in New York harbor
30 Human and Mother
32 A dancing Castle
34 Nothing's alternative
35 Soon
36 If God wanted me to read small print, He would ——
43 Ermine's kin
44 Yearling's age
45 Meet the bet
46 Blood fluid
48 Melody
49 —— vous plaît
51 U.S. medal
53 Matador's lure
56 "Great" dog
57 Uppity one
59 Mork's good-bye
61 Motorists' org.
63 One of California's Santas
65 "—— o' Shanter"
66 Kind of colony
68 I wake up looking like ——
72 Punjab princess
74 Dirt-road hazard
75 —— nova
76 If God wanted me to have gray hair, why did ——
81 Actor Hawke
85 State tree of Massachusetts
86 Part of MoMA
87 Independence Day is one: abbr.
88 Couturier Cassini
90 "Elephant Boy" of the screen
91 Inlets
93 Mountain of myth
95 Need a face-lift
97 Overhead train lines
99 Vintner's vessel
100 Fake
102 Fore's opposite
104 Kareem's born name
106 Word in every crossword puzzle
108 It takes two tries ——
113 Type of plaid
114 Oklahoma oil city
115 Sheeplike
116 Pittsburgh footballer
119 Property claims
121 Onetime nuclear-power agcy.
122 Unlock: poetic
125 Attila's people
126 Acid was once a hot topic, ——
130 Grief résumé
131 Iditarod vehicle
132 Weight-watcher's possession
133 Grab
134 Chewing-tobacco chunks
135 M-G-M's lion
136 "Lou Grant" star
137 Animal enclaves

DOWN

1 Boeing products
2 Very much
3 Sly
4 —— Paulo, Brazil
5 Parthenon goddess
6 —— Na Na
7 Chaucer specialty
8 Sets on fire
9 "You don't say!"
10 Future chickens
11 Milne marsupial
12 Off-key
13 Deleted
14 Uncle Remus's rabbit
15 Nemesis
16 Same-meaning wds.
18 Evening parties
21 Hersey's "A Bell for ——"
24 Moscow's citadel
25 Marner of fiction
31 Tennessee Ernie Ford's sixteen
32 Hosp. hookups
33 Tokyo before 1868
36 19th C. German poet
37 Moses's brother
38 Turn out to be
39 Overhauled tire
40 "Cry —— River"
41 Sappho's Muse
42 Attack, in a way
43 Hornet
47 Post-it note
50 Expressions of remorse
52 Informal clothing
54 Prisoner on conditional release
55 Tolkien creatures
58 Hayloft's location
60 Russian refusal
62 Spumante city
64 Altar's alcove
67 Volcano runoff
69 Woody Guthrie's so
70 Ancient Greek coin
71 Millinery
73 Claudius's successo
76 Seasoning plant
77 Creator of 25-Dow
78 Insect's adult stage
79 Separated wheat husks
80 Thesaurus pioneer
82 Widespread chaos
83 Put to shame
84 Crackpots
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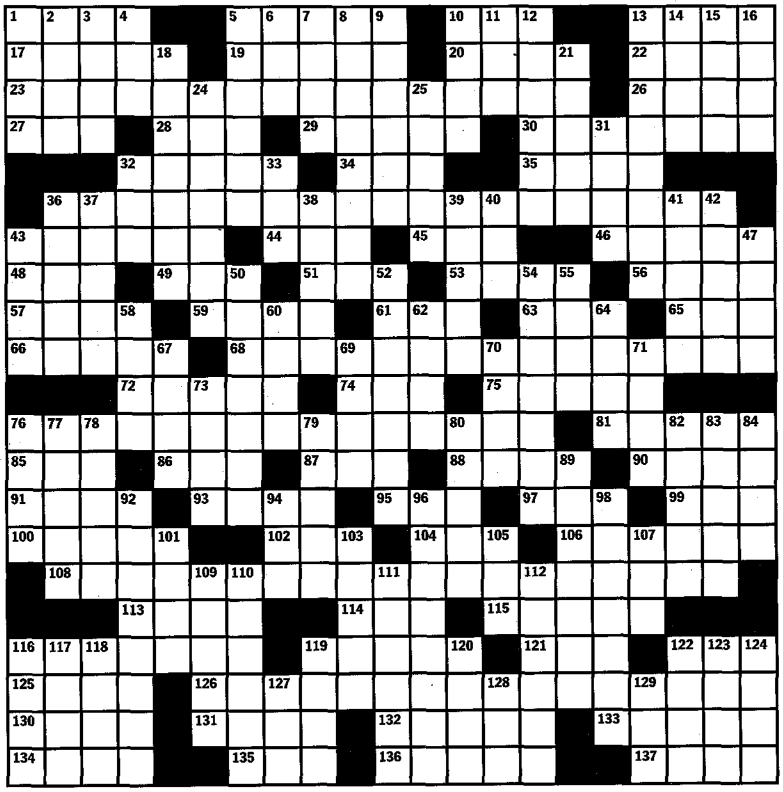
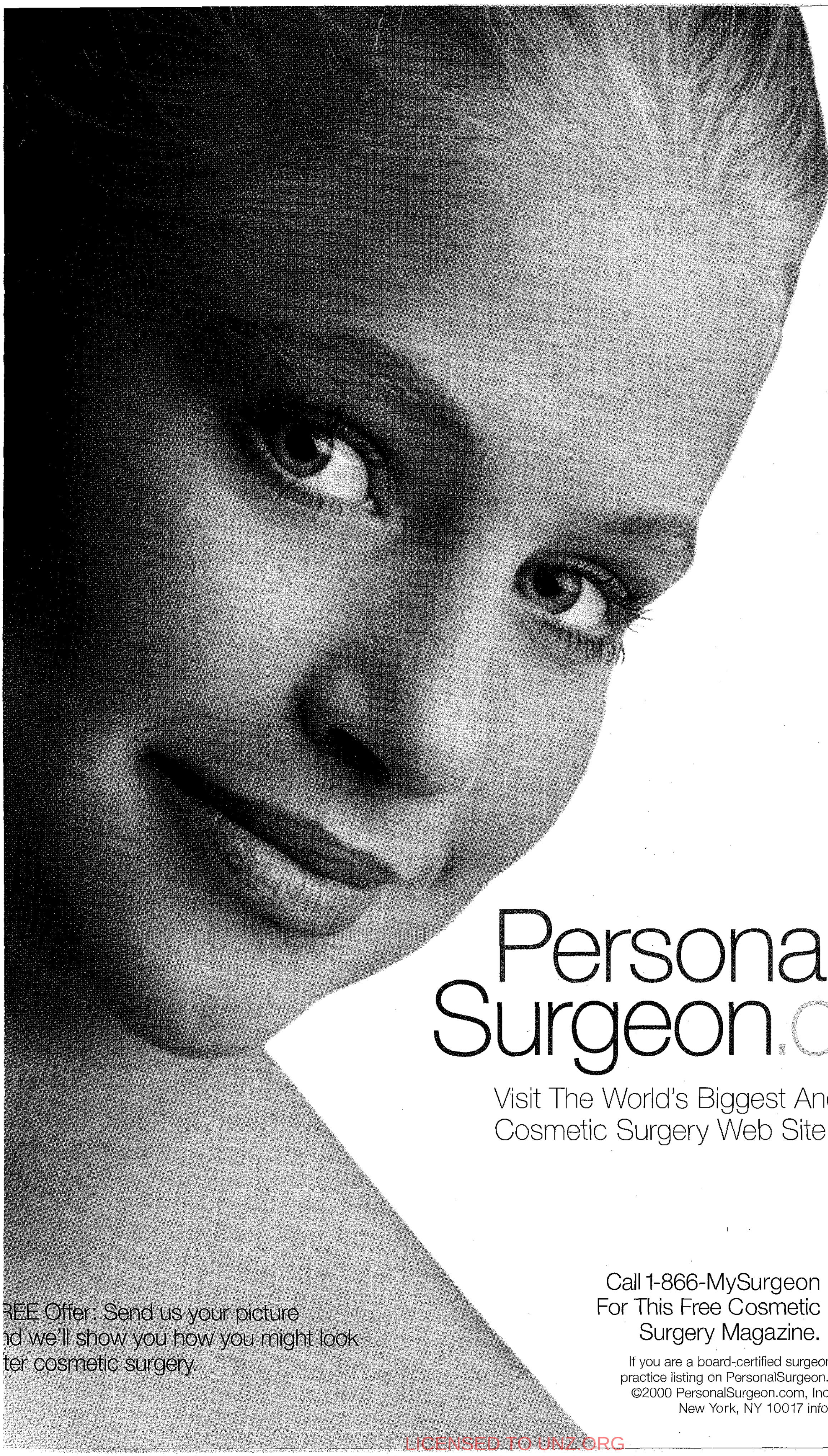
92 Brings up for consideration
94 Maple-syrup source
96 Information books
98 Wall candlesticks
101 Peddle
103 Characteristic
105 "Tommy" rock grou with "The"
107 Regret
109 Adolescent period
110 Spread out, as wallpaper
111 Ukrainian port
112 Tax dodger
116 Third place at the racetrack
117 Oompah instrument
118 Camelot lady
119 Resort near Venice
120 Radar sweep
122 Sundry assortment
123 "The Godfather" author
124 Former spouses
127 Teeny
128 —— de France
129 Turk's topper



Solutions to last week's puzzles appear on page



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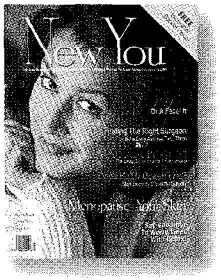

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